Vogue

INCORPORATING VANITY FAIR

New York's Spring Collections

75 New Models

MARCH 1, 1941 · PRICE 35 CENTS

40 CENTS IN CANADA

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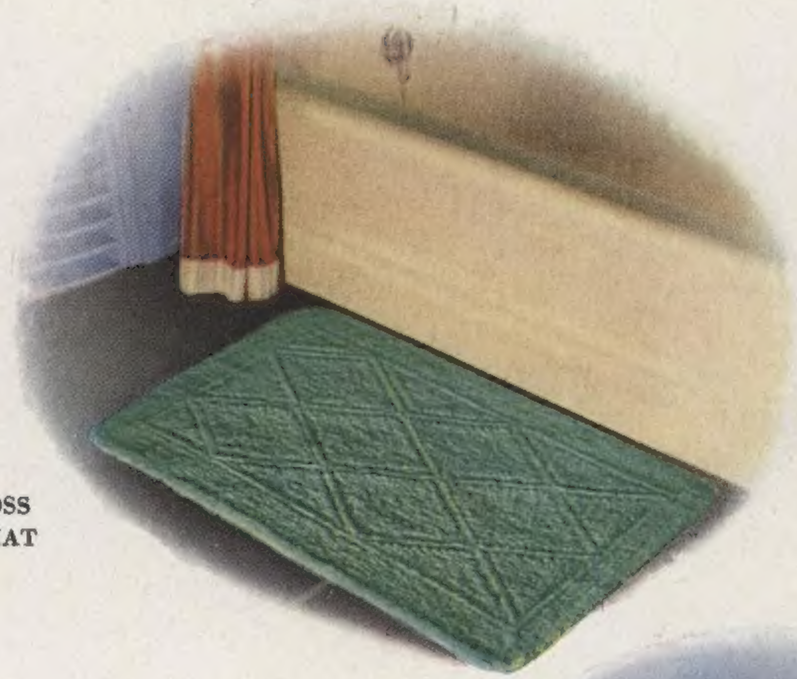
THERE'S NOTHING *Finer* THAN A *Lovely* NEW *Martex* MATCHED ENSEMBLE



CRISS CROSS
TUFTED MAT

CRISS CROSS
LID COVER

CRISS CROSS TOWELS & WASH CLOTHS

If you want to be extra proud of your bathroom, dress it up with one of these new Martex ensembles. Every one of these patterns includes matching bath towels, guest towels, wash cloths, tufted mats and lid covers that look rich and feel luxurious. Each comes in many lovely colors. The dainty embroidered patterns of some of our newest ensembles are proving to be just about the most popular towels we have ever introduced. You can see them all at better department stores and linen shops throughout the country.

THRIFT NOTE! Soft textured, highly absorbent, long wearing Martex Towels are all made with the plied yarn underweave — the longest wearing construction known. Because they wear so long, even the most luxurious Martex towels cost you only a few cents a year to own. Wellington Sears Company, 65 Worth Street, New York, N. Y.

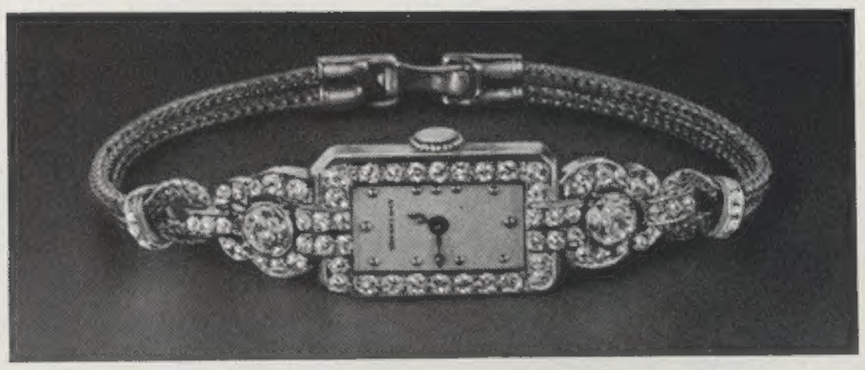
Martex

BATH TOWELS • DISH TOWELS • CHENILLE MATS

TIFFANY & CO.

Jewelry, Watches and Silverware, Stationery, China and Glassware of smart design and traditional quality displayed in modern surroundings.

FIFTH AVENUE & 57TH STREET
NEW YORK



BLACK MOIRE SILK BAG WITH
GOLD, MOONSTONE AND SAPPHIRE ORNAMENT $50.

DIAMOND AND PLATINUM WRIST WATCH 985.

STERLING SILVER SANDWICH TRAY, 8½ IN. 38.

GLASS BOWL, 12 IN. 40.

A MITE
in the hand—
but MIGHTY
on the figure!

"Invisible corseting" — an entirely new principle of control for the youthful figure achieved by feather-light fabrics with the most astonishing power to smooth and slenderize. Skilfully designed to leave you light of limb and free of restraint.

Silees

by LILY OF FRANCE

Step-ins and panties, tearose and white, sizes 25 to 36; Duos (all-in-ones) 33 to 40 . . . Priced pleasantly from **$5.** up.

"SUPREME
IN FINE CORSETING"

for Young Cosmopolitans

"ROPE TRICK"

. . crisp new 2-piece casual

7.95

This young casual is as neat a trick as the rope-coils which pattern it. It has the refreshing crispness Young Cosmopolitans love for both town and country . . and the longer lines of the jacket-top . . its smart bloused-and-belted silhouette are very 1941 and new! White on green, dusty pink, leather, navy, or powder blue Cruis-air (an interesting shantung-like rayon weave by Belvedere). 11 to 17.

When ordering by mail please refer to Model V15

Best & Co.
Fifth Avenue, New York

*Reg. U. S. Pat. Off.

Garden City • Mamaroneck • East Orange • Brookline • Winnetka • Ardmore • Grosse Pointe • Cleveland Heights • Washington, D. C. • Miami Beach • Palm Beach

One of the Niceties of Life

FINE GLOVES
WITH DEFT DETAILS

by Van Raalte

A touch of perfume, the right jewel, gloves of distinction—these are niceties cherished by charming women. Van Raalte is the name they mention, in better stores everywhere, when they want fine, American-made fabric gloves, deftly-detailed to fashion's newest whim. "Elegance," above, a softly shirred longer glove of double-woven rayon Amersuede.* $1.50

*Reg.U.S.Pat.Off.

"BECAUSE YOU LOVE NICE THINGS"

VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

Vogue
March 1, 1941

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A. For Canada $1.00 additional per year for Tariff.

Vol. 97, No. 5
Whole No. 1647

Candy Plaids

race-track reefer,

kick-pleat skirt, 29.95

Reefer suit with the new long-stemmed, long-waisted look. New half-belt and good swinging vent in back. Candy plaid we call the fine American wool it's made of, because it comes in vanilla, butterscotch, strawberry pink and anise blue. Not baby tints, you understand, but sophisticated high shades like imported hard candies. Wear it with a good shirt . . collar outside! Sizes 10 to 20.

DEBUTANTE SUIT SALON—EIGHTH FLOOR

Bonwit Teller

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

VOGUE SAYS:

"Wear a quilted coat over a slim, fitted dress!"

Maybe it's the Chinese influence—this new fashion for quilted coats. But what could be more American than the slim fitted dresses they're worn over?.. Dresses fitted to flower-stalk slenderness by the wonderful little Talon placket fastener. Remember—this is the slide fastener that is *more* than smooth, swift, secure... It is *completely dependable!* Ask for it—each time—by name!

TALON, INC. • MEADVILLE, PA.

"TALON"
REG. U. S. PAT. OFF.

THE DEPENDABLE SLIDE FASTENER

Only at Jay Thorpe.. this sprightly young town costume.. dress and jacket in lightweight wool, highlighted with frills of broderie anglaise. Created by our star designer, Wilson Folmar. From our collection of ready-to-wear Originals.

FIFTY-SEVENTH STREET WEST, NEW YORK

The Kick she got out of the Conga!

One..two..three..*kick*. One..two..three..*kick*.
And again that Latin jitterbug in back
smacked the *heels* of her new shoes!
Mad? . . . she was boiling!
But—wait a second.
What was it the shoe clerk said?
"These shoes have *Scuffless* heels.
They don't crack, dent or scuff!"
She ventured a glimpse on the
next turn. La Conga!
There wasn't even a scratch!
One..two..three..*kick*.
Go ahead, Mister...You don't
stand a chance with *these* heels.
And this little Conga-ite
has learned her lesson . . .
From now on *Scuffless* heels
are a "must" on her shoes!

DU PONT

Scuffless PYRAHEEL

REG. U.S. PAT. OFF.

Ask for shoes with *Scuffless* heels. On sale at all leading shops, including those where "Foot-Rest" styles by Krippendorf-Dittmann Co. are sold.

Krippendorf FOOT'REST SHOE VERIFLEXIBLE

E. I. DU PONT DE NEMOURS & COMPANY (INC.), PLASTICS DEPARTMENT, ARLINGTON, NEW JERSEY.
TUNE IN THE DU PONT "CAVALCADE OF AMERICA," NBC RED NETWORK...EVERY WEDNESDAY EVENING.

pretty as a posy in

DOROTHY GRAY

Nosegay

● Rosy-red enchantment for spring lips—the new Dorothy Gray *Nosegay!* A tender rosy red, *Nosegay* lends your lips a look of soft fullness...warm, rosy sweetness. An exquisite make-up for pure romantics! Wear *Nosegay* with flowery hats... clothes in navy, pinky-mauve, brown, spring prints, pastels. *Nosegay Make-up:* Creamy-soft lipstick, regular size, $1. New Magnum-size lipstick, $1.50. Cream Rouge, Compact Rouge, each $1. Nail Polish, 60¢.

Brass Band—Another new Dorothy Gray spring make-up, gay as music. A bright, shimmering red to be worn by you with the high-beating heart... you who love a parade! Glorious with navy suits, brass button motifs glittering on lapels and bosoms. Dashing contrast for beige, black, all white. A shade to focus masculine eyes on your own gay lips!

Dorothy Gray

EXTRA RICH SKIN CREAM—Luscious-rich Dorothy Gray emollient for you with the dry, dry skin...thin lines around eyes...parched-looking throats. Wonderful to offset drying effects of blowy winds, steam heat. Its fine oils help skin feel and look beautifully softer. Use nightly—be thankful daily! $1.

American design of Beauty

Copyright, 1941, by Dorothy Gray, Ltd.

Brentwood

Great Dressmakers KNOW THE SECRET

Carmenita

The line of a dress . . . the way it flows on the figure . . . is the true signature of a great maker. And *fit* is the secret of line . . . is, in fact, the secret of all fashion. Foot Saver Shoes give your foot a smarter, finer look because they are shaped to fit its curves as well as its size and length. Made over exclusive Shortback* Lasts, Foot Savers banish gaps at the heel and instep without crowding at the toe. The result is beautifully styled shoes that *look* and *feel* beautiful, too. Write for Spring picture booklet and name of nearest store. The Julian & Kokenge Company, 266 South Front Street, Columbus, Ohio.

Junior Foot Savers are made by J. Edwards & Co. at Philadelphia, Pa.

* Reg. U. S. Pat. Off.

Argentine

$9.75 to $13.75

AND SO DOES Foot Saver

SHORTBACK* FOOT SAVER SHOES
FOR PERFECT FIT AT HEEL—AND TOE

Copyright 1941, The Julian & Kokenge Co.

Henri Bendel
10 WEST 57
NEW YORK

George Platt Lynes

For the imaginative - the young-in-heart -
this Bendel original.

There's arithmetic in fashion

KNEELAST stockings by *Vanity Fair*

Plus 3 inches, minus garter strain, equals longer wear! Bend your knee the Kneelast Feature s-t-r-e-t-c-h-e-s, adding over 3 inches to the length of your stocking. This eliminates runs from garter strain. Straighten your leg the Feature contracts, keeping your stocking flawlessly fitted. Kneelast stockings come in 3 proportioned leg sizes in subtle, new Spring shades. A better fit and longer wear are yours because of this exclusive Kneelast Feature. VANITY FAIR SILK MILLS, READING, PA.

The suit's great hour . . .

. . . at luncheon or shopping . . . at all daytime gatherings . . . suits from Magnin are worn by the smartest women — Left: grey wool with pin-thin white lines, 75.00. Right: navy blue with superb shoulders, 85.00. Others at 65.00. All tailored by Philip Mangone to Magnin specifications.

I. MAGNIN & CO.
CALIFORNIA — SEATTLE

Copr. 1941—American Viscose Corp.

Spring Fashion News in Town Coats . . . Tricotine! Smart new Crown Tested Rayon and wool fabric. "Crown Tested" identification assures you of wearing and cleaning satisfaction. At Marshall Field & Co., Chicago; Crowley Milner Co., Detroit; Joseph Horne Co., Pittsburgh; Raphael Weill & Co., Inc., San Francisco; The Denver Dry Goods Co., Denver; John Gerber Co., Memphis, Tenn.*

*40% wool

AMERICAN VISCOSE CORPORATION • World's Largest Producer of Rayon Yarn • 350 Fifth Avenue, New York City

Crown Tested Rayon Fabrics THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

GEORGE PLATT LYNES

MARSHALL FIELD & COMPANY

CHICAGO

YOUR LIKENESS FOR SPRING—RUSTLING GOWN, TINY VELVETEEN BOLERO, ALL IN SEPIA. $135.

shoes . . . on the American plan

designed to go with American

costumes for Spring, 1941

WITH NAVY

Shoes with a modern new viewpoint . . . designed with a brave new purpose: **to go with** something . . . with the season's new costume colors, or silhouettes, or fabrics, or millinery trends. Once a shoe needed only to be beautiful. But today smart women plan their costumes. They don't just buy shoes. They say, "What shoes shall I get for my new beige suit?" And they respect the shoe designer that understands fashions, that creates shoes to go with them, that can intelligently and authoritatively advise them how to correctly coordinate their costumes. That is **I. Miller's** contribution to the American fashion scene for Spring, 1941.

Blue Suit by Louise Barnes Gallagher
Pink Tweed by Pola Stout
Hats by Daché

Shoes on the American

If there's one thing that's typical of American women, it's their love of comfort, of clothes with an easy swing and fit, of shoes that they can slip in and out of lightly and quickly. That's why so many I. Miller shoes are made with stretchable Lastex** materials that cling gently but firmly to your foot without any fastenings whatsoever. A truly revolutionary step in shoemaking, and a tribute to American creative genius. All stretchable materials are prepared by the Vamos process.

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I. Miller shops and agencies in principal cities.

Hypnotic Patent
Brown Steel
Heart Beet
WITH NEUTRALS
Brown Suede
plan by J. Miller
WITH CASUALS
Cobbler's Tan
Navy Loway
Oatmeal Linen & Brown Bucko
Tomboy Prop

America's best-known and best-loved classics

(*left*) SADDLE-STITCHING on significant pleats. Navy stitched in red or blue. Black with white. Rayon crepe. (Also in wool, beige, navy or powder blue with contrasting saddle-stitching.) 12 to 20. **29.95**

(*right*) STRIPES, dramatic revers on this bolero suit. Red and white, or blue and white on navy. Red and white, or black and white on black. Rayon crepe. Sizes 12 to 20. . . . . **29.95**

Bramley

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Wear a head-turning hat with your suit this Spring.

CARSON PIRIE SCOTT & Co.

Chicago

What are MTWTFSS* shoes?

DELORIS

MELANIE

TALLULAH

* It's not a bit smart to have a closet full of "old" shoes, with one pair for "good." But with several pairs of Heel Latch Shoes you have *wonderful* shoes for every day of the week. Heel Latch Shoes are ***Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday shoes.** They're the shoes you *love* to wear every day, because they are so well styled, so comfortable. Like clock-work, you'll select them for that well-dressed feeling. As smart at the market on Monday as you are for Saturday night's gaiety, with your feet feeling as good at day's end as they do at breakfast. You'd be willing to pay a lot for that, too... but you don't have to when you buy Heel Latch Shoes!

"THE SHOES YOU LOVE TO WEAR"

Heel Latch

$5 to $6 *Slightly higher at distant points*

ROBERTS, JOHNSON & RAND • BRANCH: INTERNATIONAL SHOE COMPANY • ST. LOUIS

ANDRE DE DIENES

Presenting "Rumba"... a Milgrim ready-to-wear
in navy or black... 85.00

Milgrim
SIX WEST FIFTY SEVENTH STREET, NEW YORK

White Plains... East Orange... Detroit
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RAWLINGS and PHELPS

Design Reg. Appl. For

Gowns by **Jean-Don** *in Celanese* rayon*

After the Military, gown of Celanese Jersamist, a rayon jersey, in brilliant contrast to its skillful cape of the same fabric. *Greek inspired* two-toned formal in Claycrest crepe, a rayon fabric woven with Celanese yarn. Each about $40.

For name of store in your city, write Jack Herzog & Bro., Inc., 530 Seventh Avenue, New York

*Reg. U. S. Pat. Off.

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pure silk . . . pure style . . .
pure inspiration . . .

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Fischer & Co., Inc., 105 Madison Avenue, New York.

A heavenly slip by Fischer

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Carolyn* Hails the New Femininity — Spring Coats and Suits

Lined with Duchess Acetate Rayon Satin

Exhibit of Spring charm—in pretty, casual "shirt" lines . . . in soft fullness . . . in perfect tailoring by Morris W. Haft & Bros., Inc. . . . in rich linings of Duchess rayon satin. 1. News in rounded lapels . . . steel-cut buttons. 2. "Shirt" coat with easy fullness. 3. Soft coat to mate with "date" frocks. 4. Tweedy coat with new young dolman. 5. Salute to a new shoulder . . . and bright, round buttons. 6. Beautifully soft "shirt" dress coat, with figure flattering lines. 7. Feminine suit with inserted tie-front belt. 8. Boxy travel coat with Fox† swirl. 9. Young coat pique frosted. 10. Semi-dolman, casual but young. All sizes 10 to 20.

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†White Fox-dyed Lynx *Reg. U.S. Pat. Off.

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7 29.95

PFEIFERS, Little Rock, Ark.

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POPULAR D. G. CO., El Paso, Texas

— In Bright, Soft Frocks in *Celanese** Rayon

Exhibit of Spring color, in "date" frocks of "Lucky Penny", an airy rayon sheer woven with Celanese yarn. 11. Slimming lines outlined with eyelet embroidered scalloping (sizes 12 to 40). 12. Applique lace for seductive charm. 13. Embroidered accent in a bright young frock. 14. Flash of color and sparkle of polka dots. 15. Frock with crisp linen trim, daisy outlined. 16. Bolero frock with striped pique. 17. Sheer coat-and-dress with crisp white touches. 18. Reversible cape frock, with Paisley print. 19. Bright contrast of dark skirt, pale bodice, vivid jacket. 20. Soutache-on-lace bodice with pique touches (sizes 12 to 40). Other sizes 10 to 20.

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MANDEL BROTHERS; *in Philadelphia by* **GIMBELS;** *in Cincinnati by* **MABLEY & CAREW**

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"Lucky Penny" an original fabric by Alpren-Levinthal

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A—*El Petal* B—*Guam* C—*Melita* D—*Jewel*

$5

Slightly higher in the West.

A postcard will bring the address of your nearest Life-Stride shop.

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SAKS FIFTH AVENUE

High-waisted girdle in rayon satin
and double power net . . . made with "Lastex" yarn
. . . for smooth, relaxed effects
under cruise clothes . . . for comfortably edited
curves under town suits
. . . girdle 15.00 . . . brassiere 4.00.
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Lastex
Reg. U. S. Pat. Off.
The Miracle Yarn
that makes things fit

An elastic yarn manufactured exclusively by
United States Rubber Company
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RANSOHOFFS
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selected restaurants in and out of town

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

NEW YORK CITY

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High class French Cuisine
Most popular cocktail hour

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Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON—277 Park Ave. (116 E. 48th St.). Famous for cuisine and cellar. Luncheon $1.10—Dinner from $1.65 in Main Dining Room. London-Buffet-Dinner before theatre in the Bar $1.10. Air-conditioned.

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CAREER CONTEST FOR COLLEGE SENIORS

QUIZ no. 4

Seniors! Here is the final quiz in Vogue's 6th Prix de Paris . . . your last hurdle in the qualifying round for a career. On the basis of your answers to this and the three preceding quizzes, Vogue's editors will determine your eligibility and advise you by letter whether you've earned the right to submit a thesis. So, do your best and mail your answers to Vogue's Prix de Paris, 420 Lexington Avenue, New York City, not later than March 20th. Thesis topics will be announced in the April 1st issue of Vogue.

FASHION

1. Choose and write the descriptive copy for three gifts you would like for graduation. Keep them in a limited price range ($5-$10).
2. With the wisdom of four years in college behind you, write a brief manual (250 words) of fashion "don'ts" for the incoming Freshman.
3. How important a role do you think cosmetics play in the life of the average college girl? Discuss in about 200 words.
4. Consider the manner in which Vogue presents dressmaking patterns. Compare this with other magazine presentations of patterns. See pages 62-69 in the February 15th issue.

NON-FASHION

5. In a paragraph of about 250 words, describe some unusual hobby that interests you.
6. Suggest a timely feature which you think should have been included in the February 15th issue of Vogue. Outline in about 200 words.
7. Choose any student's room you would like to see photographed for Vogue, and describe it in about 250 words. (Don't illustrate.)
8. Write yourself a letter of recommendation for a job, stating why you think you can fill the position, and why you wish to work for the particular firm to whom you are writing.

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Other stores on page 135

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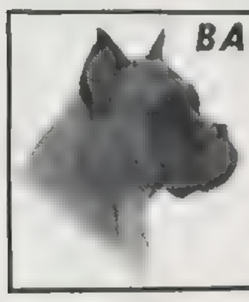

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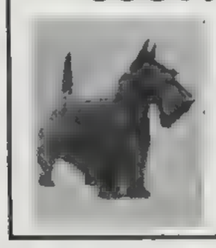

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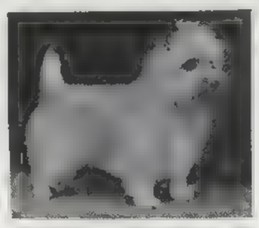

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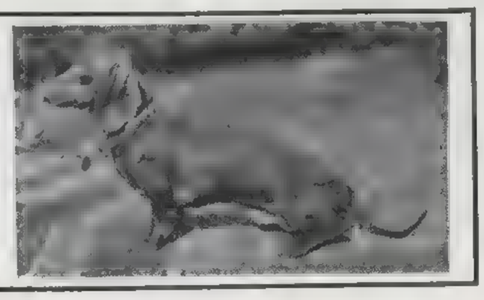

THE DOG

Vogue's gallery of

THE Bulldog just fastens onto your heart and never lets go. If you'd like a henchman tried and true, a faithful watch-dog, who knows not the meaning of sulking ill-humour, here's your chevalier, without fear and without reproach. Ch. Basford Golden Nymph; owner, Mr. Reginal P. Sparkes

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THIS youngster knows that as bad and as many as his sins may be, he will be forgiven many, many times over. This young fellow, The Duke of Hindley Hall, owned by Mr. and Mrs. W. Hindley, has been doing exceedingly well in Obedience Training Classes at recent California all breed shows

IN buying a young Bulldog puppy, the purchaser should select a healthy, heavy-boned puppy with small ears, short back, great depth of brisket, ample loose skin, and a short tapering tail. Many Bulldogs are born with screw tails, but this is not a fault. Puppies bred by Mrs. Alice Spencer

THE Bulldog is depicted as the national emblem of British pluck and endurance and is considered to be of purely British origin. It is claimed by some to have been descended from the Pugnaces or war dogs of the early Britons. Wally's Lady Pat; owners, Mr. and Mrs. Herman Davidson

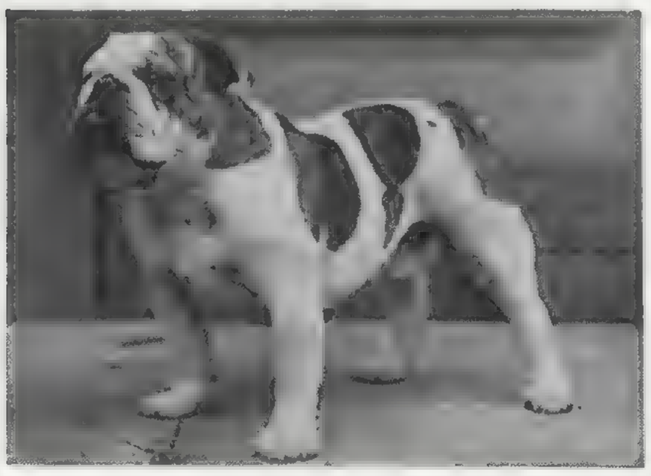
MODE

pure bred dogs

ONE Bulldog owner says, "I like the Bulldog because behind his sour mug he is one of the gentlest of all breeds; because he is so kind and affectionate to little children. Phemister's Buddy O'Regalaunt, a dog that has been successful in New England Obedience Classes. A. Phemister

THERE can be no doubt that the Bulldog belongs to one of the oldest races of dogs. The breed is accurately described in Edmund De Langley's "Mayster of Game" under the name of "Alaunt." This manuscript is now in the British Museum. Champion Zorro Torro Don Juan. Owner, M. E. Fox

TO the Bulldog many of our most popular breeds owe some of their best qualities, such as courage and endurance. Nearly every species of the canine race has at one time or another been crossed with the Bulldog in order to improve it in some way. Ch. Vardona by George. Owner, Dr. R. H. Thomas



AMONG the breeds recognized by the American Kennel Club, Bulldogs are known as a substantial breed. No matter where a dog show is held, there you will find this breed well represented. In 1940, 2,021 Bulldogs were registered with A.K.C. Ch. Basford Son Largo. Owner, Dr. R. W. Meyer

THE present-day Bulldog is quiet, docile, and not given to barking. Its appearance is a sure guarantee to keep away from its owner's dwelling undesirables (who are not acquainted with its quiet nature). Ch. Sociable Ronnie, who died recently, was owned by Mr. Frank A. Fletcher

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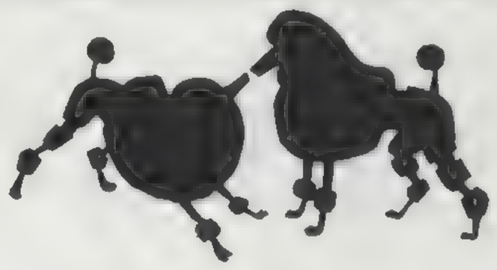
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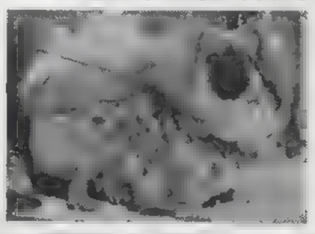
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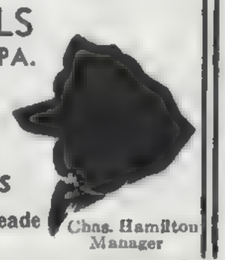
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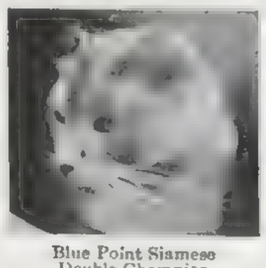

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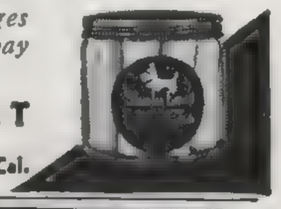

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GOLF AND A GOLD RUSH

WHEN Jacob Walz, an Arizona gold miner, died suddenly in 1892, he started a legend around Phoenix, and would-be prospectors have been searching for his fabulous storehouse ever since. For the last seven years, the hunt has taken the form of an annual outing, "The Trek to Superstition Mountain," sponsored by the Phoenix Dons Club and open to everyone. This year, on March 9, over five hundred hikers will join the party through the mountains, and return to base camp for a chuck-wagon dinner and bonfire. Cowboys and Indians will provide the "local talent," and fireworks will finish off the day—that is if someone does not find the mine first!

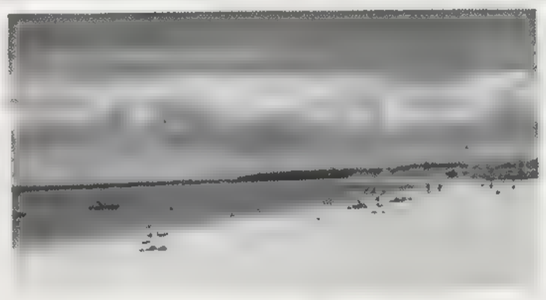
Teeing-off topics: March brings a whole series of tournaments to Florida for year-round golfers. The First Annual Mid-Winter Golf Tournament will draw enthusiasts to Ormond Beach, Florida, for March 3 to 7. St. Augustine, Florida, provides the greens for the Florida West Coast Women's Championship from March 4 to 8, and for the Seventh Annual National Amateur-Professional Best Ball Match Play Championship, from March 12 to 16.

An early spring and the $4,000 in prizes are just two of the reasons that golfers will flock to Pinehurst, North Carolina, for the thirty-ninth year to watch and participate in the United North and South Open Championship on March 18, 19 and 20.

If you would like to know what golf courses are open and ready for play, or if you have further questions on vacation spots, write to Vogue Hotel Information Service, 420 Lexington Avenue, New York City.

MASSACHUSETTS

CAPE COD



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Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room. French Cuisine. Garage. Trans. or Perm. Wire for reservations.

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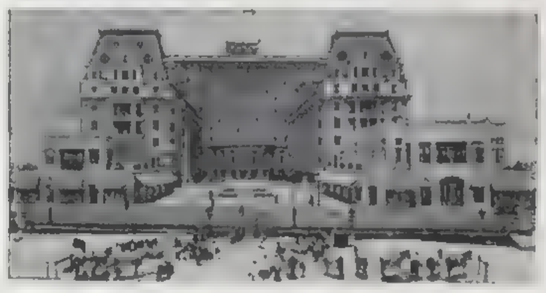
ATLANTIC CITY



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Traditionally yours . . . the friendliness and cheeriness of this renowned oceanfront hotel . . . for a restful Lenten Season and the colorful Spring and Easter holidays. Beautifully appointed guest rooms . . . sun decks overlooking the beach and Boardwalk . . . sea water and health baths . . . delicious meals. American and European Plans. Booklet. Walter J. Buzby, Inc.

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NEW JERSEY

ATLANTIC CITY

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People with a talent for fine living enjoy the Traymore because it gives them so much more for the money. On the Boardwalk. Spacious, outside sleeping rooms, bracing air, sunny decks overlooking the ocean, delightful food, featuring French and American cooking. Music, dancing, cocktail lounges, golf, bicycling. American or European Plan. Attractive rates.

NEW YORK

NEW YORK CITY

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $11. up. Daily $2.50. Bklt. "V".

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Gallagher Ranch. Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent meals. Completely modern. Central heating. Restricted.

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Places to go and places to stay—Listed below for your convenience.

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CANADA

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Day-after-day relaxation in the Caribbean, all the fun under the sun of blue West Indies skies . . . new interests, high adventure in colorful ports . . . all tell you *this* is the vacation you've needed . . . *these* are the pleasures for you. Sail on a modern liner of the Great White Fleet . . . first-class throughout . . . with sports deck, outdoor pool, dance orchestra, sound movies. ALL outside staterooms, superb cuisine.

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125 acres on private lake (near Lake George). Attractive log cabins. All sports, riding, golf, trips, arts, crafts. Small groups, well supervised.

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Aloha Camp for girls 12 to 18
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Lanakila for boys 6 to 14
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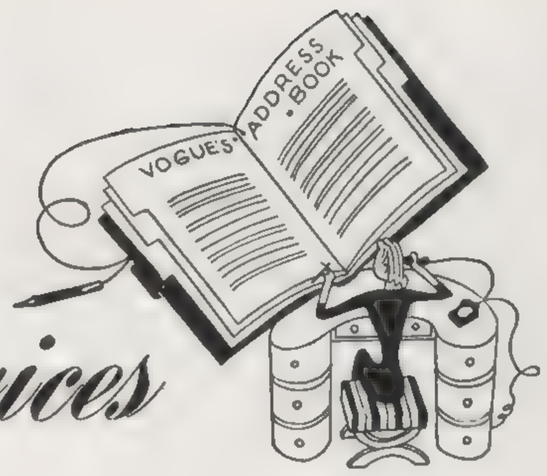

SHOE PROBLEMS. If you have shoe problems, or if you like to wear shoes that are made For You, here is an address to remember. Wiedhopf and Goldin, Limited, at 730 Fifth Avenue (in the Arcade), are not only specialists in hard-to-fit feet (they've made sizes from 1 B to 13 AAAAAA), but they also design smart shoes for regulation sizes. Prices run from $18.75 up.

In this year of concentrated matching-up, Wiedhopf and Goldin come to the rescue by making bags, gloves, and belts to match their shoes.

REDUCE OR INCREASE. Whether you want to add or lose weight, Manya Kahn, at 53 West Fifty-Seventh Street, seems to have the secret in her "seven steps" theory. One look at her pleasant establishment, at the big exercise-room with its black linoleum floor, the mirrors on one side, the windows on the other, and you can be fairly certain that those steps will be pleasant ones.

One of Miss Kahn's pet theories is that exercise is most effectual when the body is warm—so you first go under a sun-lamp to warm up. Then you head for the exercise-room, where you roll around on the bright red mats, or work out on the equally red exercise benches. After that, a quick needle shower, then an hour's massage and a vitalizing facial. Then—and it's a heavenly idea—you are allowed a short nap before facing the world, a new woman.

Private courses of ten appointments cost $40. There are also group classes with prices depending on the number in the class—the more the merrier and the less it costs.

Erratum: In our February 1 issue, we gave you the wrong address for Kitchen Inc.—it's at 891 *First* Avenue. Excuse it, please.

HAIRDRESSERS—(Cont'd)

MAISON JEANPIERRE for advanced Hair Styling and self-dressing permanent wave . . . Also remarkable results in restoring original color of your hair. Send for booklet. Phone for appointment. PL 3-6262. 6 E. 53 St., N. Y.

LURA DE GEZ—714 5th Ave. (bet. 55th & 56th St.) creates the "easy to manage" short wave to your individual self. Restyling. Coloring, Scalp Treatments, Manicuring, Pedicuring. Custom Permanents $10. CIrcle 7-5818

CHRISTIAN FREDERICK JUNGST creates beauty and originality in the most difficult hair. Relax in his comfortable salon while your new, individual coiffure is designed and waved. 19 E. 47th St., N. Y. VO 5-4477

HOWARD IN ROCKEFELLER CENTER Master Hairdresser. Formerly of Antoine, Saks Fifth Ave. Authority on permanent waving and hair dyeing. New coiffures designed and waved. 14 West 49th Street, CIrcle 5-5961—2

HAIR COLORING

HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

FRANÇOIS, HAIR COLORING SPECIALIST, will restore your hair to its natural color and lustre. "Badly Dyed" or "Over-Bleached" hair expertly corrected. Free consultation. François, 11 East 45th Street, N. Y. C.

JUST IN CASE—Almost every kind of shop or service you could want, you'll find in Vogue's Address Book. Write Vogue's Information Service, 420 Lexington Avenue, New York City. They know where it is. No charge, of course

HAIR GOODS

MANUEL TRANSFORMATIONS—Puffs, curls, side and back pieces, bobs, gentlemen's wigs & toupees. Costs no more to buy from a specialist. 10 Rue Royale, Paris, and Manuel Building, 988 Second Ave., New York City

CLÉMENT TRANSFORMATIONS individually designed to solve particular hair problems. We re-dress & re-style your old piece. Mail orders carefully filled. Write for booklet "V". B. Clément, Suite 614, 665 5th Ave., N. Y. C.

MME. MARIE—DESIGNER and manufacturer. Exclusive hair goods—all types. Your old piece remodelled & redressed. Finest quality hair fashioned in latest style. Moderate prices. Mme. Marie, 507 5th Ave., N. Y. MU 2-1367

RICHEL experts produce the finest quality hair pieces of every description, perfect in fit and color, at most reasonable prices. Old pieces restyled and dressed. Richel, 1727 Walnut St., Phila., Pa. Estab. 40 years

"WHERE ON EARTH CAN I FIND—?" That question is on the tip of your tongue every day, when something breaks, or something is torn, or an emergency arises. Consult Vogue's Address Book—it will answer your questions

JEWELRY BOUGHT

THE BEST PLACE TO SELL Diamonds, Jewelry, Silverware, Estates (entire) purchased for immediate cash. Certified appraiser established 1925. Bank reference. Inquiries welcomed. Charles Preiser, 20 W. 47th, N. Y. BR 9-5280

KNITS & YARNS

CLIVEDEN YARNS—standard 30 years. Free samples—also information on easy-to-use Cliveden Looms. Samples Weaving Yarns, 10c, deducted from first order. Cliveden Yarn Co., Dept. E-6, 711 Arch St., Phila., Pa.

LANGUAGES

SPEAK SPANISH BY LISTENING! Cortinaphone Method teaches you with phonograph records to speak Spanish like a native. Learn quickly, easily, at home. Free book. Cortina Academy, Suite 652, 105 W. 40 St., N. Y. C.

LAUNDRY

GRAMERCY HAND LAUNDRY CORP. Hand work exclusively for over half a century. Thousands of this city's finest families have enjoyed our individualized service at surprisingly low rates. 41 E. 20, N.Y. GR 5-4921

LEATHER CLEANING

SUEDE, LEATHER CLOTHING, HANDBAGS, accessories look new again when cleaned, retinted by our exclusive, dependable process. Inexpensive. Parcel Post. Leathercraft Process, 1052 First Ave. (57 St.), N. Y. PLaza 3-0470

LINGERIE

THE PURPLE BOX—554 Mad. Ave. (55th), N.Y. Hand made lingerie expertly fitted to your measurements. Unusual spring value: Tailored nightgown $11.75, slip $8.75. We specialize in monogramming. Baby gifts, fine linens

MAIDS' UNIFORMS

MAIDS' Aprons & Dresses of Distinction—Imported & domestic fabrics. Address of representative in your vicinity sent upon request. Katharine M. Robeson, 318 W. Springfield Avenue, Chestnut Hill, Philadelphia, Penna.

MASSAGE

SLENDERIZE in a club-like atmosphere—Ulrich Massage Studio, 31 East 60th Street. Ladies' Special! 10 treatments—$15. Vapor Cabinet, Vibrator, Roller, Shower, Exercycle. Residence Service. Telephone REgent 4-3688

MENDING—REPAIRING

DAMAGES IN ANY FABRIC rewoven like new. Specializing in woolens, linens, silks, & laces. Hosiery repaired, overcoats renapped, & shine removed. Mail orders, write for circular. French American Reweaving Co., 100 W. 57, N.Y.

MILLINERY

FASCINATING CREATIONS—Cruise, resorts, town—designed especially for you, from $5.50; your materials, remodeling, from $3; colors matched; handbags fashioned; mail orders. Chez Chapeaux, 218 Madison (36th), N. Y. C.

MARIE MILLINERY Has Those New Fringed Honeycomb & Choquet fabrics for the newest hats. Featuring tams & sailors. Hats from $14.50; your materials, $10. Ask for Marie, the designer. 501 Madison Ave. EL 5-8442

HELEN GOODMAN—248 Lexington Ave.—offers exclusive hat models created for you in a quiet studio. This fashion-wise milliner makes expensive-looking hats costing less than half what they should. Tel. LEx. 2-2669

EMME has a definite flair for individually designed spring sailors . . . and she creates the cleverest hats with your own materials to match and enhance your favorite costume. Emme, 21 E. 56 St., N. Y. C. ELdorado 5-9865

NAME TAPES

CASH'S WOVEN NAMES cost so little and insure your belongings against loss or misuse. Attach them with Cash's No-So Cement. Write Cash's, 21 Chestnut St., So. Norwalk, Conn., or 6203 So. Gramercy Place, Los Angeles, Cal.

PERSONAL SERVICE

ARE YOU WARDROBE WEARY? Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6:30

RECIPES

NEW IDEAS for serving Jones Dairy Farm Sausage; compiled by Mary P. Jones, president of the Jones Farm. Printed on convenient filing cards. No charge. Write a card to MPJ, Jones Dairy Farm, Ft. Atkinson, Wis.

SHOES

SHOECRAFT, 714 Fifth Ave., New York City. Famed stylists to the narrow foot and heel. Sizes 2½ to 12, AAAAA to C. Send for booklet VC. Expert mail service. Charge accounts. Also custom made footwear on your own last

I. MILLER specializes in small size shoes. Our newest collection for spring, featuring Sizes 1-3½, widths AA-D, is now on view at 1552 Broadway, corner of 46th Street, N. Y. C. Your charge account is cordially invited

SHOES—(Cont'd)

WIEDHOPF & GOLDIN, LTD. Now located at 730 Fifth Ave., N. Y., in the arcade. Shoes made to order on individual lasts. Sizes 2½-13, AAAAAA to C. Comfortable prices. Visit our new salon. Inform. on request. CI 5-9714

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LIVERPOOL SHOE REBUILDING CO. Boots, Shoes and Wedgies rebuilt, restyled and corrected to fit. Shoes lengthened, shortened, widened. Orthopedic, Dyeing, & Order Made Depts. Mail Orders. 138 W. 34 St., N. Y. (opp. Macy's)

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SARAH BOOTH DARLING. Accompanies out-of-town patrons or shops for you. My experience & service are yours at no extra charge. 23 West 85th Street, New York City. TRafalgar 7-6450—if no answer, LExington 2-1100

NEW YORK SHOPS BROUGHT TO YOU. Orders of all kinds filled quickly and intelligently. No Service charge. Write for particulars. Helen L. Richards, 452 Fifth Avenue, New York City. Tel. PEnnsylvania 6-6862

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SWEATERS—from Scotland. Pastel cardigans and pullovers of cashmere and Shetland wool. Favourably priced under a preferential tariff. Write for booklet. Henry Morgan & Co., Limited, Phillips Square, Montreal, Canada

REAL SHETLAND Sweaters Hand-loomed, hand-finished, style-perfect classic cardigan $6.75, slip-on $5.75. Save money by mail—17 shades. Write for color card. Village Yarn & Tweed Shop, Framingham Center, Mass.

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SCIENTIFIC INSTRUCTION in modern strokes, diving in crystal-clear water. Muscle-toning exercises; reducing. Massage. Squash court. Reasonable rates. Mary Beaton, R.L.S.S., Hotel Barbizon—140 E. 63rd Street, RH 4-9418

TAILORS

P. BASILE & SON creates for discriminating women, individual custom-made suits, coats of finest imported and domestic fabrics, or your own materials; newest fashions; modest prices; remodeling. 17 E. 53rd St. VO 5-7584

ANDRE BALOD—TAILOR—Perfect tailoring of coats, suits, furs & gowns in the newest fashions. Faultless fitting & finest workmanship & materials at minimum prices. Remodeling also. 38 West 56 St., N. Y. CI 7-8179

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ENGRAVED WEDDING Invitations and Announcements. Everett Waddey Co. has for generations insured highest quality at reasonable prices prepaid. Book Wedding Etiquette Free. 5 South 11th St., Richmond, Virginia

WEDDING INVITATIONS—Announcements exquisitely engraved. Samples sent promptly on request. An authoritative service, prices reasonable. Discriminating comparison requested. Harcourt & Company, Louisville, Kentucky

ENGRAVED WEDDING Invitations and Announcements, Reception Cards, Calling Cards. Attractive note sheets for acknowledging gifts. Reasonable prices. Samples. Loughead & Company, 512 Race Street, Phila., Penna.

WEIGHT REDUCING

ROSE-DOR FARMS—Magnificent reducing and beauty haven. Dieticians, beauticians, all facilities for healthful weight reduction. Fine accommodations. Booklet. 30 min. from N.Y.C. Irvington-on-Hudson, N.Y. Tel. Irvington 1280

SLENDER LEGS! Marguerite Benson's Successful Scientific Methods; Reduce, Strengthen Ankles, Calves, Knees, Thighs. Scientific, reducing massages. Individual exercises. 330 W. 72. (10 Treatments $15 up) EN 2-0333

TAKE "7 STEPS" WITH MANYA KAHN to acquire a slender, graceful figure for Spring. Lose pounds and inches quickly and sensibly. Gain new energy and vitality. Sagging face and body muscles Firmed in a surprisingly short time. Trial treatment convinces. Group classes forming now ($10-$15). Individual courses—10 treatments $40. Descriptive booklet on request. Manya Kahn Studios, 53 W. 57th Street, New York City. PLaza 3-7623

Sing a Song of SMARTNESS . . .

for this suave symphony of style, craftsmanship and comfort . . . a shoe that "steals the show."

In black patent leather or blue calf with elasticized faille . . .

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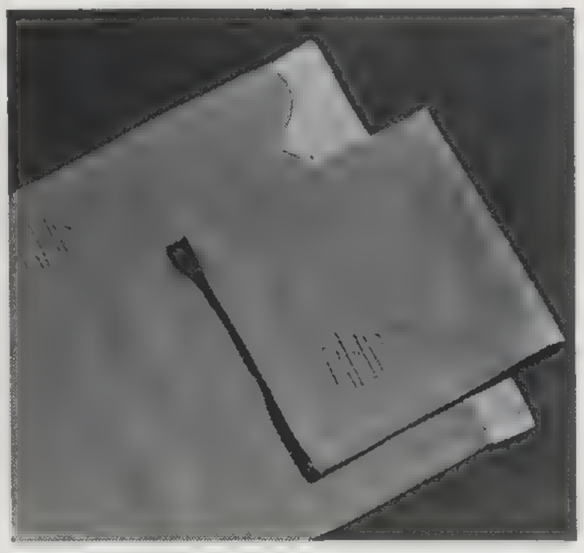
J&J Slater

NEW YORK: 575 MADISON AVE. and 415 Fifth Ave.
East Orange: 594 Central Ave.
Washington: 1215 Connecticut Ave.

Shop

In Dove Colours: Bring to your spring luncheon table the warm welcome echoed in this linen set. Doilies and scarf are in dove-grey, with scalloped ends in pink and eggshell. The napkins are in the grey, with monograms embroidered in eggshell. Doilies are also monogrammed. A seventeen-piece set; $29.50, at Coulson, 730 Fifth Avenue. There are other colour combinations, too.



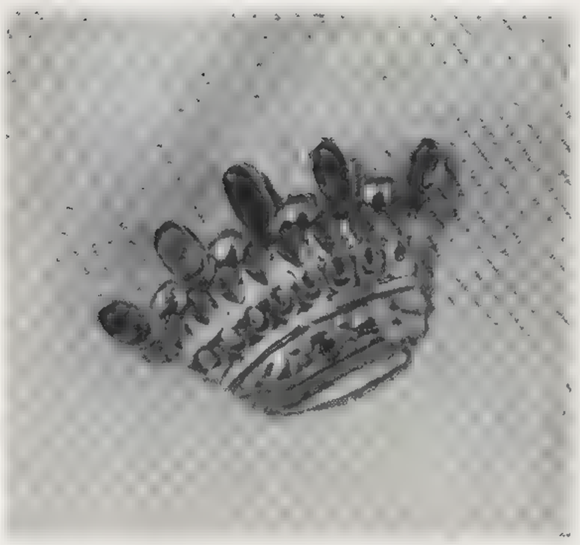
Supple Sandal: The almost heel-less sandal is made of soft natural beige deerhide, with a heavy welt sole. It's made in Mexico, and sold in New York at Fred Leighton's, 15 East Eighth Street. $3.75 is the price. Here, too, you will find the traditional woven leather Mexican huaraches, if you've worn out your last well-loved pair. All sorts of other Mexican addenda.

Perfect Shirt: There are few things as "springy" as a good white shirt. Grace Ashley, of shirt-waist fame, brings you this long-sleeved one of washable Celanese crêpe. The studs and cuff-buttons are fashioned in the shape of eagles, of gold-coloured metal. $9 is the price, whether you want it with long or short sleeves. You may also order it in pastel or brilliant shades. You'll find it at 743 Fifth Avenue; and also in the Saint Louis Grace Ashley shop, 4904 McPherson Avenue.

"Ric": The name of this charming little-girl dress is Ric, for the reason that it is trimmed at the collar and sleeves with rickrack. At the waist-line, too, is a rickrack insert. The dress itself is made of pastel piqué—any colour you choose, since it's custom-made, but we found buttercup-yellow a very appealing shade. The bewitching little piqué bonnet has a cut-out in the top of the crown, filled in with rickrack. Marcelle Julien, Inc., 22 East Fifty-Fifth Street.

VOGUE STUDIOS

Hound forward, march



Crown Jewel: Whether or not you are a collector of coronets, you'll have a hard time resisting this one. It's made of silver gilt, set with semiprecious (and real) stones. You will just have to believe us when we tell you that it's yours for $14 at A. Desteian, 46 West Fifty-Eighth Street. Mr. Desteian, incidentally, is an authority on repairing and restyling old jewellery.

Nostalgia Piece: You may have thought schooling a great bore, but when you see this miniature pine school desk, you'll get a pang, just for sentiment's sake. It's made in fine detail, with perfect tiny hinges, and even a heart cut into the top of the desk, for authenticity. $4 will buy it from Malcolm's House and Garden Shop, Baltimore, Maryland. (The price includes postage.)

If We Were Younger: Well, if we were, we would like to have a dress like this one. Nearly all little girls love such full, flared skirts. This is of dusty-aqua chambray, the top striped with blue, faded red, and white stripes. The stripes are manipulated so that some of them run upwards, like suspenders. $13.50 at Toby, Children's Clothes, Inc., at 714 Madison Avenue. You may order sizes up to fourteen. The larger sizes are priced at $15.50 and $17.50.

Straw with Prints: At Fanny and Hilda, 501 Madison Avenue, see this very wearable white toyo pastor's hat, trimmed with a silk print in sage-green and red, which serves as a band in front, and fits snugly down over the back of the head. Wear it and wear it, for town and country. Another use of print was shown here, in a big-brimmed, high-crowned hat, made entirely of shirred Paisley-printed silk. The prices of the hats at this shop begin at $22.50, incidentally.

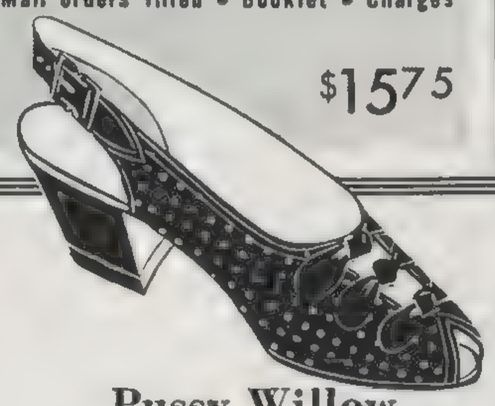
Exclusively

SHOECRAFT

714 FIFTH AVENUE • NEW YORK

Specialists in fitting AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet • Charges

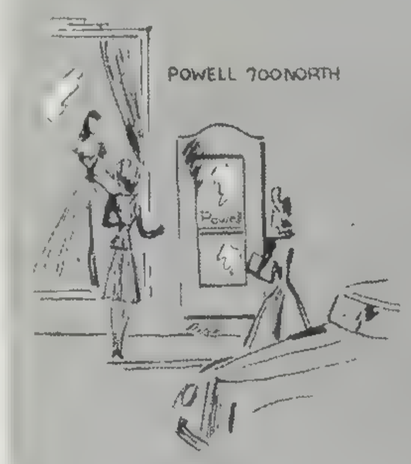
$15.75



Pussy Willow . .

Spring Promise for AAAAA

Soft as down, supple as a willow, this gem of a shoe blesses the narrow longish foot in looks and feel. Of perforated doeskin with aeronautic insignia. For your most exciting afternoons. In black with high or flat heel. Sent anywhere anytime 15.75



In Chicago the most important clothes of this important spring are shown at

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313 WORTH AVE.,
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John Frederics

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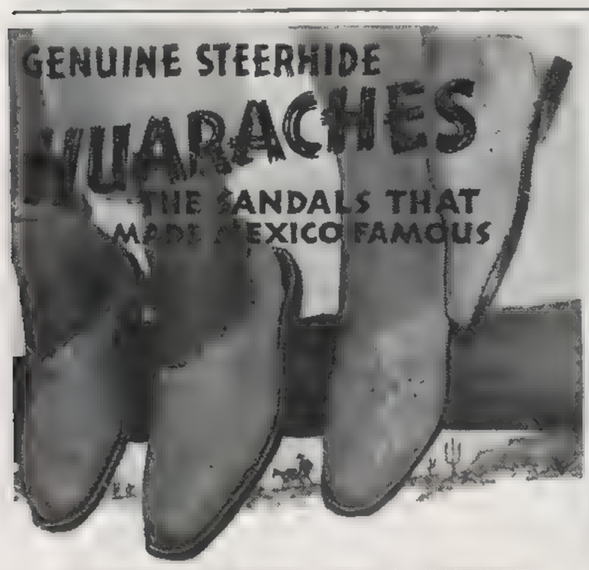
MIAMI BEACH, FLA.



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$2.95 Postpaid
Is the price of this bench-made sandal
WORN WHEREVER PEOPLE PLAY
AND GUARANTEED TO FIT
Just send foot outline and mention shoe size. We have all sizes for men and women.
Handtooled in natural beige leather
(also in white, plain weave)
No ordinary huaraches are these for our Indian weavers never repeat a pattern and the soft fresh feel of the supple leather thongs they use relaxes tired feet as nothing else can.

The OLD MEXICO SHOP
SANTA FÉ—NEW MEXICO

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KEEP HANDS LOVABLE!

• Don't run the risk of hands that tell tales of heavy-duty housework! Keep them soft and smooth with Milady's Mitties—ideal for *all* work or as a night beauty glove.

• Milady's Mitties, made of transparent, featherlight Pliofilm*, slip on and off EASILY and are amazingly strong. For soft, lovable hands, protect them with Milady's Mitties.

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Waterproof—Greaseproof—Acidproof
Protect Your Gloves While Driving

Ask your dealer for Milady's Mitties today! If he can't supply you, write to:

GIROUX INDUSTRIES Inc., Dept. V.
64 W. 48th Street, New York City

Shop

Baby Hands: Starting out in this world with your hands wrapped up in such mitts as these should give you a charming start in life, infant. They are made of white kidskin, "walled" with pink or blue kidskin, after the original three-dimensional theory of Merry Hull's hand-wear. The price, including silvery bells, is $3 the pair. Order from Merry Hull, 2 Beekman Place.

Pretty Candy: New to us (love at first sight) are the small, hard candies christened Miss Saylor's Coffee-ets. They're imbued with the real coffee flavour, and have coffee's "lifting" effect, too. Each piece is swathed in metal paper and coloured Cellophane. A one-pound tin for $1; a 7½ oz. one for 50 cents; from Miss Saylor's Chocolates, Encinel Avenue, Alameda, California.

Loving Pair: These flighty jewels are a pair of love-birds, made of bright red and blue enamel and rhinestones. They'll perch on your lapel, or wherever you say, for $5 the pair. Order them from Gerlou, Broadway and Seventy-Sixth Street. Another friend here is a rhinestone butterfly, with flexible wings, and imitation rubies, emeralds, or sapphires on the body. It's $4 for him.

Stencil Mats: From a collection of old paper stencils once used in printing Oriental silks, Yamanaka has made strange and beautiful mats to use under vases, or as oversized coasters. The stencils are encased in glass, with water-tight metal frames, lacquered red. This one costs $2.25; others $2 to $3, postpaid. No two of them are alike in design. At 680 Fifth Avenue.

Light Foot: For all its sturdy look, this shoe is very light-weight, made of supple, unlined calfskin. It has the new paddle sole, and just a suggestion of a moccasin treatment at the toe. We show it in bright tan calf, trimmed with brown suède. Or choose blue with red, or black with wine, or white doeskin with tan, red, or blue. $5 at Kamen's, 28 West Fifty-Seventh Street.

VOGUE STUDIOS

Hound

Styson China: Designed for a feminine dressing-table, this pretty china vanity set is considerately priced. On backgrounds of white, pale blue, or peach colour are bunches of flowers and gold decorations. Perched on a mirrored tray with china handles, the whole set comes to but $13.50. Reit's, at 613 Lexington Avenue, is the place where you can buy this and other good things.

Ultra Luxe: Always a tortoise-shell fancier, we were enchanted by this tiny tortoise comb. The case is set with a gold ornament, which runs on both sides, studded with rubies and a star sapphire. Of course, it *would* be $225. Wedderien has it. 485 Madison Avenue. Most of the gems here are made from your desire and Mr. Wedderien's sketches and designing talents.

Upside or Down: This is one of the new bracelets that Jewels by Karples has designed to be worn facing toward or away from the hand—as you will. Set with perfectly matched yellow-brown zircons on gold, the bracelet has the form of two fleurs-de-lis. The colour of the stones is like the colour of a cat's eyes. The price for this handsome piece is $1,150. The address, 724 Fifth Avenue.

Ticking Heart: Wear on your lapel—or over your heart, this little watch set in a heart-shaped case, faceted like a jewel. It's gold-filled, and has a seven-jewel Swiss movement. We'll let you have three guesses about the price. For those who give up, it's only $14.75, which is nice, isn't it? Richter's Jewellers, Inc., has this for sale, at 589 Fifth Avenue. There's every kind of costume jewel here.

Stately Seal: To make your every message seem a special message, use such a regal-looking seal as this. The whole great handle is cut from one dark, many-faceted topaz. The carved base is of gold, set with an engraved topaz seal. Find it among the fascinating old jewellery at Berns, 435 Madison Avenue. The price: $125. This shop is heaven to collectors of old coins, too.

TWEED CLASSIC From our wide collection of town and country suits . . . of exclusive imported woolens. Plaid tweed suit with matching hat.

BRITISH TWEEDS, INC.
727 MADISON AVE., (AT 64th ST.) N. Y.
Also . . . Greenwich, Conn.

"Chinese Fan", $15
a new creation by
LiL PICARD
677 MADISON AVE., NEW YORK
Mail orders filled

Mrs.
Pleasants Pennington presents a stunning drop shoulder two-tone rayon ensemble. Navy and toast, black and blue.
12 to 20 . . . . 49.95

Chez Rosette
56th St. East of Fifth Ave.

REGENCY GAME TABLE

The Four Centuries Shop

Over its rich rosewood surface the frosty lace cuffs of Regency dandies trailed as moves were made. Backgammon or chessboard... both are ingeniously combined in this rare little table found recently in England. Circa 1810.

W&J SLOANE
Fifth Ave. at 47th • New York
WASHINGTON • SAN FRANCISCO
BEVERLY HILLS

MEXICALI SANDALS
From south of the border
HANDMADE

Style H, all leather, in natural beige or white, with either wedge or regular low ½ inch heel.

SEND SHOE SIZE, OUTLINE OF FOOT, MEASUREMENT AROUND BALL OF FOOT, AND $3.45

(Tan buck criss-cross sandals $2.85)

THE MEXICO CO.
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(Send for folder X showing other styles in sandals, and folder G showing other handmade leather goods.)

Fanny and Hilda
501 MADISON AVE., NEW YORK CITY

Janet—Fifth Avenue
16 East 52nd Street

HATS

with the individual touch so necessary to selective people

MANUEL

FAIT EXCLUSIVEMENT
LE POSTICHE
Manuel Building
988 2d Ave. (at 52d), N.Y.C.
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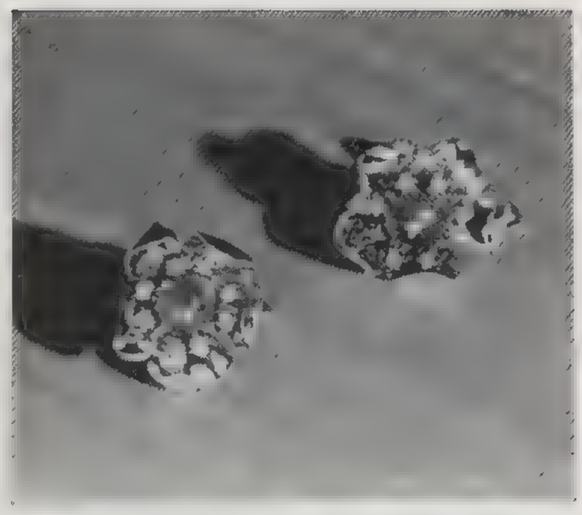
hair goods

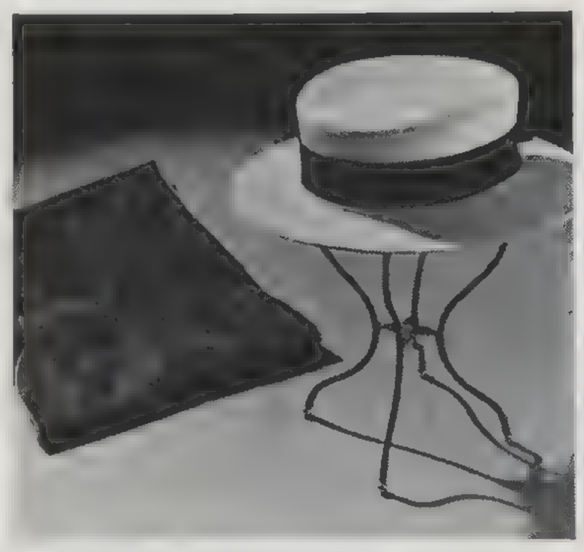
Shop

Twin Stars: If you are looking for a pair of beautiful earrings, we offer these, regretting that the picture is not in colour. They're made of star rubies, surrounded by circles of diamonds. The settings are of gold, shaped like flowers, with gracefully curving petals. You may buy them from Mermod, Jaccard, and King, in Saint Louis, for $550. They're well worth saving for.



New Silver: There's a very talented silver designer called Charla Ilgner, who is doing lovely, restrained modern pieces, of which W. and J. Sloane have a small collection. We especially admired this long silver cigarette-box and circular ash-tray, with no decoration but a beaded edge. $18 and $3.50, respectively. Fifth Avenue and Forty-Seventh Street is the address.

Happy Invention: A designer who specializes in outfitting closets made this collapsible hat-rack for travelling (shown here with a spring sailor). It's flat and unfolds at the touch of a finger. Three moire-covered stands in a moire case; $4 at Ethel Stiffson, 461 Park Avenue. Navy-blue lined with red, wine with pink, brown with citron, and black with coral.



Suit Shoe: To wear with your new suit, consider this square-toed, medium-heel shoe of tan antique calf—a handsome tone. They're $12.75 at Mooney and Gilbert, 35 West Fifty-Seventh Street. In black or blue calf, with Calcutta lizard trim to match, or black with natural ring lizard. $14.75. This shop, specializing in fitting narrow feet, offers sizes 2½ to 12; widths AAAAA to C.

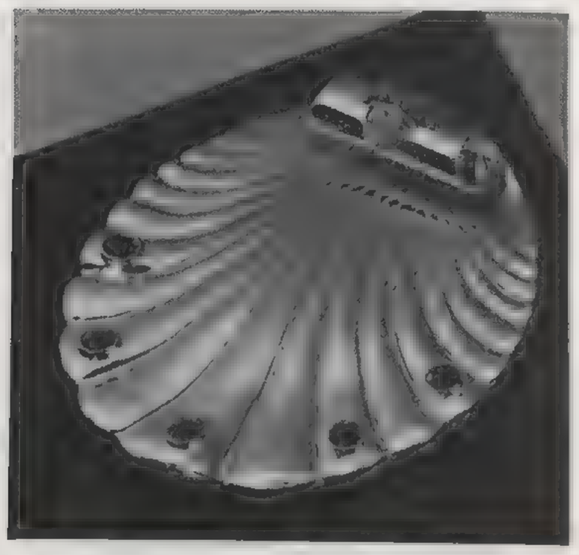
For Your Vogues: Why not keep such interesting documents as Vogues in an attractive magazine-rack? This soft dusty-pink one is made of papier-mâché decorated with gold-painted scrolls and roses. It's $9.50. Waste-basket to match, $8.50; and small fat index-book, tied with pink ribbons, $4.50 (also in green or turquoise). They're at Alfred Orlik, 421 Madison Avenue.

VOGUE STUDIOS

Hound

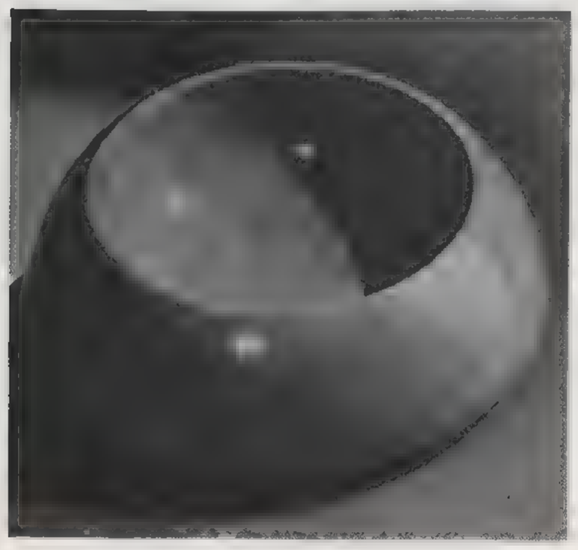
Rare Flower: This unusually beautiful floral piece bears a flower of seven aquamarines, cut in long thin petals. The heart of the flower is formed by nine diamonds. Red, white, and yellow gold is used in the stem and curving leaves. Pin it on, and blossom forth. For this, pay $225 to Lambert Brothers Jewellers. Lexington Avenue at Sixtieth Street is the address of this shop.

Horns of Plenty: Beauty and double-duty are nice attributes, and these crystal cornucopias have them. Use them with mouths upturned, bearing flowers. Or arrange them horizontally, on a table, with fruit issuing from the mouths. You can work out all sorts of interesting designs. A pair will cost you $25, at Ovington's. The address is 437 Fifth Avenue.



Sea Change: Shells have gone a long way since their original days of lying on beaches. They and other sea fauna and flora are what is known as an Influence in fashion. This is a clip, made of pink and yellow gold. Each pink gold section is set with a cabuchon ruby, and at the top of the shell is a diamond-and-ruby ornament. $350 at E. M. Gattle, 781 Fifth Avenue.

Bowl of Enamel: If you, like us, are a great admirer of the Parzinger enamels, you'll be enchanted with this delicate bowl. On a blue-white ground are fragile flowers and leaves in muted colours. The base is of silver, as is the band around the top of the bow. Parzinger, Inc., will part with it for $45. The address of this always-interesting shop is 54 East Fifty-Seventh Street.



Bowl of Wood: This modern bowl is made from one solid block of finely grained cherry-wood, highly polished and smooth. It measures 11½ inches by 3½. Use it to hold nuts or candies. It's designed by Abril Lamarque. Send your $8 to Abril Lamarque Creations, at 420 Lexington Avenue, and the bowl is yours. Put this on your list of future wedding presents.

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We invite you to see a stirring new collection of natural ranch mink coats, made by our Design Studio staff in our own workrooms, of skins from the fresh catch.

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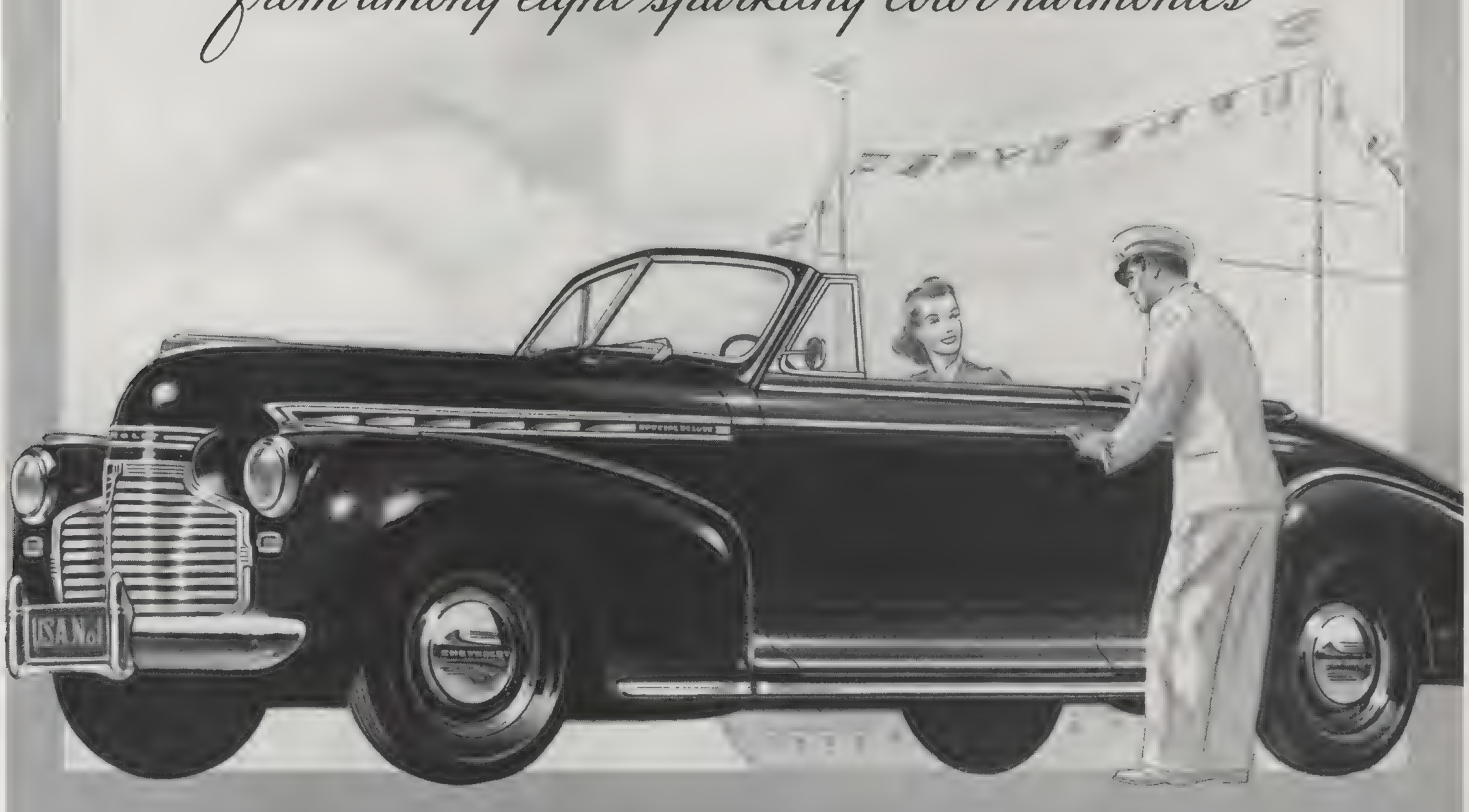
Choose Your Colors

from among eight sparkling color harmonies



and make this

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★ It's a Star for Style • • • It seats five in perfect comfort • • • It becomes either open or closed car at the touch of a button • • • And this new Chevrolet Convertible Cabriolet for '41 is the *most powerful* Cabriolet in the entire lowest-price field.

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Better see your nearest Chevrolet dealer and get your *personalized* Cabriolet—*today!*

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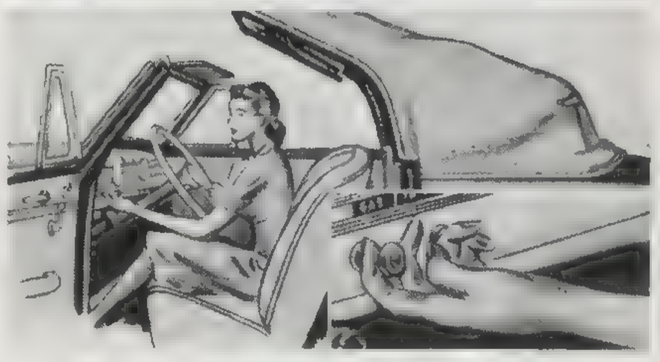

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You'll Say

"FIRST BECAUSE IT'S FINEST!"

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IS PUBLISHED TWICE A MONTH

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AMERICAN VOGUE
Editorial and Advertising Offices
420 Lexington Ave., New York
Cables: Vonork, New York

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BRITISH VOGUE
1 New Bond St., London, W. 1.
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FRENCH VOGUE (temporarily suspended)
65 Ave. des Champs-Élysées, Paris
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SUBSCRIPTIONS
For the United States, Possessions, and members of the Pan American Postal Union, $5 a year, $3 for two years, in advance. For Canada, $1 additional per year for Tariff. For all other countries, $2.50 additional per year to cover postage. Single copies, 35c; in Canada, 40 cents.

CHANGE OF ADDRESS
Write to Greenwich, Connecticut. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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THE CONDÉ NAST PUBLICATIONS, Inc.
Executive and Publishing Offices, Greenwich, Conn.
Condé Nast, President
F. L. Wurzburg, Vice-President
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New York's Spring Collections. 75 New Models

March 1, 1941

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RAWLINGS

This is the Year for Colour. And this is the issue of Vogue that brings these new colours right into your life. On the cover—colours from a garden, to show how bright a spring hat can be

450 Patterns on parade in the new Vogue Pattern Book

DON'T miss the big show now going on in the April-May issue of Vogue Pattern Book—the annual Spring Fashion Catalog Number.

Act I presents 100 brand new designs, brimming with fashion points. Note well the sloping shoulders . . . the galaxy of suits for every occasion . . . the four basic wardrobes (shown in full colour) . . . the new designs for knitting . . . the bride's portfolio of wedding gowns, bride's maid dresses and trousseaux . . . the new fabrics and buttons.

And, when you've assimilated all these, cast your eye on Act II—an array of 350 current best-selling designs guaranteed to fill to repletion the demands of any wardrobe. If you need shirtwaist dresses, sports clothes, jacket-cum-skirt duets . . . if you yearn for more evening gowns—for an extra coat or suit . . . you'll find them all right here.

In fact, you'll find every conceivable fashion from lingerie to layettes in this extra-big, extra-bright Spring Fashion issue of Vogue Pattern Book.

Vogue Pattern Book

APRIL • MAY

Spring Fashion Catalog Number • 35c

THE CONDÉ NAST PUBLICATIONS, INC.

Sirenesque accent for smart fingertips

DEEP SEA COLORS by La Cross

La Cross blends the colors . . . Neptune wields the paint brush . . . the lure of the deep sea sets the fashion. Your hands must be enticing as Lorelei's, tipped with the muted loveliness of La Cross Deep Sea Colors . . . in La Cross Nail Polish, renowned for its superlative wear and enduring lustre. Easier to apply, dries quickly. Sixty cents a bottle; non-tippable base.

Sea Wheat

A delicate shell coral to blend with beiges, greys, white, muted pastels.

Red Amber

A clear, rose-tinged red to season military blues, red and magenta shades.

Lobster

A tawny red with rose undertones to accent black, browns, greens, navy.

La Cross

SCHNEFEL BROS. CORPORATION
NEWARK, N. J.

à bientôt
NTHÉRIC
à bientôt
perfumes by LENTHÉRIC

Vogue's-Eye View of New York's Spring Collections

SPRING used to be known as the Silly Season. It was a time for following whims, for giving way to Impulses, however fey. It was a time for wearing foolish hats and doing foolish things, like riding on carrousels and running barefoot through wet grass. It was fun.

This Spring of 1941 comes in with a soberer air. Few of us could recapture—even if we wanted to—the old feeling that life was an enchanting tune, played on a hurdy-gurdy. Few of us are fatuous enough to believe that all's right with the world. But, on the other hand, few of us see any advantage to be gained by putting on sackcloth and refusing to admit that there *is* a Spring.

In this spirit, America presents its first All-American Spring Fashion Openings. These new Spring clothes, by and for America, are supremely simple; functional; true of line. Yet, paradoxically, they're as gay as any that ever came out of the most untroubled Spring on record.

The secret is Colour—every known kind of colour. Heartening red. Sentimental pink. Parma-violet. Salad-greens. Gentle beige. Colours from China, Greece, Mexico, the garden. Colours that brighten up Seventh Avenue as they're trundled to shops on little hand-carts, like the one sketched below. Colours that will brighten *you* up, too.

In the pages of this issue, Vogue salutes these brave new colours—and a host of other ideas from the American Openings. The idea of cutting your hair in bangs; of having a foam of ruffles at your wrists and throat, like a Regency dandy; of two peplums instead of one; of checks for the country; of having one pair of beige shoes...one pair of red. Here, too, you'll find Carson McCullers' sensitive study of Brooklyn... and you'll listen in as the British refugee children broadcast, in their small, steady voices, to their parents in England.

Colours from a Garden

Transplanted from garden to wardrobe —a bouquet of a hat, the salad-green gloves, the narcissus-white jabot worn with this blue silk dress. Sunny-red "Check" lipstick. All from Henri Bendel

Fashion is COLOUR

MAYBE you're one of those rare, brave souls who have always had a fine uninhibited approach to colour. But even if that's not the way you've always been, it's the way you'll be this spring. Not for decades has fashion been engulfed in such waves and waves of colour. The *times* have always something to do with these things; this new passion for brilliant or pastel tones is in part a reflection of our revolt against hopelessness, against defeatism, against the shadow of sorrow that hangs over much of the world to-day.

The good little black dress that has been the backlog, the pièce de résistance, the indispensable, the consolation of every well-bred, well-thought-out wardrobe for the last twenty-five years is not dead. But for once, this spring, you may really feel a little dowdy in all-black.

Tomes have been written on the psychology of colour, on the stimulating effect of rose-pink, cerulean-blue, or purple. All of these erudite works pale before the convincing example of you, yourself, made into a new creature by a pale lilac-blue hat, a pair of lovely, luxuriously-wrinkled mauve gloves, by two pink roses behind your ears...which is one new spot for flowers; you'll see them on the new low-back hats.

This, then, is the Year for Colour; the year to shun timidity and have your colour-courage. On these and the following eight pages you will see the colour sources in which Vogue believes the new colours have their roots. Experiment with them. Don't expect to find your colour schemes handed to you on a silver tray. Invent your own. Exciting costumes can be built out of classic clothes—if you exert imagination.

COLOUR FROM A GARDEN. A navy-blue suit can look utterly new with Parma-violet gloves and hat, and a periwinkle-blue lingerie blouse. Or with the salad-green gloves and bouquet hat opposite. Or petal-pink gloves and a pink-and-blue flowery confection of a hat. Lavender-mauve is a colour charmer to conscript—say in a hat and the lining of a black bolero.

COLOURS FROM MEXICO. From South of the Border come strangely sophisticated ochre-yellows, terra-cotta reds, and clay-tans, which are peppered through the Mexican landscape and Mexican costumes. You see them on page 56, and you might wisely borrow them to strike a spark with your dark blue or black suit. You might have an ochre-yellow bolero atop a black dress, and on your head a multicoloured straw sombrero—one of those native straws that combine a handful of colours. For the country, try a terra-cotta red skirt and a green blouse. At night, think about a brilliant green or striped cape like a serape.

COLOURS FROM THE GREEK. Perhaps you are accustomed to thinking that the ancient Greeks wore only white robes. Archæologists will tell you differently. Ancient chitons and scarfs were often in sharp pastels...almost always in two or more colours.

On pages 52 and 53 of this issue are shown evening dresses translated almost literally from the classic beauty of the Greek, but very much at home on the young, classic American figure. Those deep imperial purples and rose shades were taken directly from Greek colour plates; those lovely pottery-brown and pale blue shades are the identical colours of Tanagra figurines. And the drapery is as effective in a modern penthouse as it was in the Parthenon.

COLOURS FROM THE FLAG. Not from patriotic motives alone is there so much red, white, and blue. America has always liked these lively colours, liked them in town, liked them in the country. But this spring, you'll wear them differently. (See pages 54 and 55.)

You'll have your first pair of red town shoes. Not to be worn as a daily diet, but now and then with that red-lined blue suit. You'll wear red from head to toe. You'll put a red broadcloth coat over a red-and-white dress. You'll put a red flower on one lapel, a blue on the other. You'll have the crispest, frilliest white "Dandy" blouses ever.

COLOURS FROM THE CHINESE. In the January 15 Vogue, we showed new slants from the Chinese: the slanting coolie or pagoda hat, the gently sloping shoulders, the kimono-like sleeves, the straight elegance of the mandarin coat, the trouser-narrow skirt.

On page 51 of this issue, you will see the subtleties of Chinese-pink in the mandarin robe (painting from Frederick P. Victoria); the strangely reticent elegance of Chinese-blue combined with black in an absolutely modern dinner-dress. And throughout spring fashion, you'll see Chinese-yellow. A soft yellow coat (shown herein) to wear over a black dress; bright yellow straw hats; chamois-yellow gloves; clear yellow crêpe day dresses; and beautiful yellow dinner-dresses.

COLOURS FROM THE DESERT. There's one great exception to this wave of colour. (Consistency is the hobgoblin of small minds.) There are colours that are almost colourless—the sandy, stony, dusty-beiges of the desert. Last year, you wore beige with black, but, this year, you'll find that a little flat. Try beige with white, frothy white "Dandy" blouses. Or be all in beige—the single standard in colour is very 1941. Wear orange-red with a grey-beige. Consider pink or green with a deep cocoa-beige. Herein are all the new natural ways, naturally.

RAWLINGS · CONDÉ NAST ENGRAVING

Colours from the Chinese

Subtle Chinese colours, subtle Chinese lines are part of the 1941 look. Example: this Falkenstein dinner-sheath of water-marked silk. Also at Neiman-Marcus

Colours from the Greeks

Translated from the classic Greek—the lines of these costumes. Reproduced exactly—the tender pastels that they loved to wear. Celanese rayon jersey dress; from Bonwit Teller; Marshall Field

RAWLINGS · CONDÉ NAST ENGRAVING

The classicism and the colours of ancient Greece in two modern costumes. First, earth-brown drapery. Second, tiers of blue and brown. Kalmour designs of Celanese rayon jersey; Best; I. Magnin

Red, White,

GIANT PRINTS ARE NEWS,
ADD PLAIN BLUE TOP,
RED ACCESSORIES

DARE RED SHOES
TO ECHO RED LINING
OF A BLUE JERSEY SUIT

BE ALL BLUE-AND-WHITE
SAVE FOR ONE RED BOUQUET
ON A TAILORKNIT JACKET

TAKE A WHITE SHEATH,
ADD A BLUE COAT,
KINDLE WITH SOFT CERISE

NOTE THE PRINT TOP, PLAIN SKIRT
ADD RED SHOES, GLOVES, TIE

MERGE TWO BLUES,
DARK JACKET, LIGHT SKIRT,
FINISH WITH RED HAT, TIE

NOW CAPE-SUITS ARE NEWS,
ECHO A TOMATO LINING
WITH TURBAN AND SHOES

and Blue

To give you ideas —
Some suggested unions
of the national colours

HAVE A SCARLET JACKET
ADD A STRIPED SHIRT,
A ROUND OF BLUE TOUCHES

RED ABOVE THE HIP-LINE,
BLUE BELOW,
WITH A WHITE TURBAN ALOFT

RED TO YOUR FINGER-TIPS
VIA BOLERO AND GLOVES
WITH A BLUE-AND-WHITE OUTFIT

WITH A RED, RED SUIT--
PRINT BLOUSE, RED SHOES,
THE OTHER ACCESSORIES BLUE

VENTURE RED SHOES
WITH A RED SKIRT--
BLUE STRIPED TOP, BLUE TURBAN

TEMPER A CERISE DRESS
WITH BLUE HAT, BOW, SHOES;
WHITE GLOVES, BELT, BAG

TINT UP A WHITE GRECIAN DRESS
WITH PALE RED GLOVES, PALE BLUE SHOES

RAWLINGS · CONDÉ NAST ENGRAVING

Colours from Mexico

Ochre, clay, terra-cotta—all the shades of Mexican pottery form brilliant contrasts for dark suits. Example: this gay snood on Lilly Daché's Milan straw sombrero. Neiman-Marcus; Ransohoffs. Sapphire jewellery from Olga Tritt

In Mexico—how do you say: "Waiter bring me anything"?

Edward R. Bosley, junior, relates some of the eccentricities you're apt to find on a Mexico City menu

WHEN seasoned travellers hear that you're going to Mexico, they say two things. The first is: "Don't order much *piquante* stuff. It's too hot for you." I wish to amend that to read, "It doesn't make any difference what you order—you won't know what it is anyway."

The second is: "You don't have to know a word of Spanish to get along in Mexico." This is true, but I'd like to add that a knowledge of English won't do you any good, either. What you will need is my new set of six "Berlitz-Method Practice Menus for Beginners in Mexican English, with Handy Diagrams explaining the Waiter's Shrug." After a little study, you will be able to sweep into an Acapulco restaurant and order, with a straight face, such things as "Consome in a bok" and "Cea turtle with opor, to almond." Don't worry about knowing what you're going to get. The thing that counts is *pretending* to know.

On my first day in Mexico City, I dropped in at a place that stated "Our lunch is served with the very best"—a remark whose vague, dangling braggadocio should have tipped me off about what to expect. While I was idly fondling what they call a "Day Kiri" (closely resembling the Daiquiri of the same name), the menu caught me smack in the eye with a dish described, first in Spanish, and then in the following baroque English: "Red snapper garlicked flice." O. K., chef, I said to myself, I'm right with you as far as red snapper, and possibly up to garlicked, but would you mind repeating that flice? Do I get rice, ice, or diced gobbets of garlic with my fish? I never did find out the answer. I played safe and ordered the soup of the day.

I SOON found out that this wrestling with Mexican menus had a tendency to slow down the tourist's busy day, sometimes to a complete standstill. One morning I pattered into my hotel dining-room for an eleven o'clock breakfast, and faced a cuisine headed by something called "Shined eggs." The menu didn't say whether the eggs had gained their fine patina through aging, or through some secret process of buffing developed by the Orpington hens of the neighbourhood. I fell into a lengthy speculation about these possibilities and missed the first two afternoon bull-fights as a result. I also missed my eggs, because I ended by ordering fish—which, I happened to know, is never anything but baked.

One restaurant was so anxious to feed me that it offered me a "Trout in the oven stuffed." I told the waiter to relax, and to refrain crowding my trout in the oven. I explained that I had all day, and that I could afford to wait until they could fix up my fish in less restricted quarters. The waiter, naturally, didn't know what I was talking about, so he brought me another Martini.

I ALWAYS knew the Mexicans were hot-blooded, but it never occurred to me, until my recent trip, that their gastronomic enthusiasms included cannibalism. Yet here was proof, in black and white, badly printed on a menu which told me that I might order "Oyster baker in a paste." When I made a polite scene about this, the waiter peered at me as if to say, "What do you want for fifty centavos—minced paisanos?"

The menus are conveniently printed in two languages—one side is in Spanish, and the other in a language which can be loosely described as reverse English, with a violent half-twist. Some of the menu translations seem to be taken directly from the Swahili. Take, for instance, a delicate dish presented as "Frisoted clambs with gratense." If you know the root forms of six or seven different languages, you can take your mental machete and hack your way through this verbal jungle, coming out on the other side with "Somethinged clams with something (try 'cheese')."

Needless to say, when the Mexicans get literal, they do it with a vengeance. With typical Latin logic, the oyster cocktails and the Martinis are crammed together in the same drink list. In several places, I made the mistake of trying to explain that there was the subtlest difference between an oyster and a Martini. Each time, the manager pitched the same unassailable argument at me: "The oyster cocktail is a cocktail, no? As is the Martini? Then they are together. Besides," he added, "the menu is already printed. It can not be changed."

Waiter, I'll have some hashed English tongue *à l'argot frénétique*, and never mind the Acapulco squids.

REGENCY RUFFLES

Above: The spring scene is aflutter with Regency ruffles—so dashing on nineteenth-century beaux, so pretty on you. Here, a foamy linen jabot-blouse; gilt watch-chain, blue wool rep suit. Hat for bangs. Bonwit Teller; I. Magnin

Opposite page: At night, a smother of ruffles to show how slim, how fragile your throat and wrists. First: Black lace frills on Enka Rayon crêpe bolero. Bergdorf Goodman. Next: Beruffled black-and-yellow silk. Saks-Fifth Avenue

Regency ruffles—news for day or evening—are spring eye-catchers, flatterers for every one

Begin with

BEIGE

HORST

Above: Among spring arrivals—beige. Try it with white—i.e., this plaid-front wool suit plus a white blouse, brisk white sailor. Try beige with red—i.e., this wool jersey dress plus a scarlet sailor. Suits and hats; Salon Moderne; Saks-Fifth Avenue

Opposite page: Among spring arrivals—checks. In town or out. Checks like the beige-and-oyster ones in this wide-armhole greatcoat. Checked pockets on a beige wool suit. Jay-Thorpe Original. Jewels on both pages; Tiffany and Company

Begin with

CHECKS

"MONTAGUE TERRACE"—ETCHING BY JOSEPH PENNELL

Brooklyn is

BROOKLYN, in a dignified way, is a fantastic place. The street where I now live has a quietness and sense of permanence that seem to belong to the nineteenth century. The street is very short. At one end, there are comfortable old houses, with gracious façades and pleasant back-yards in the rear. Down on the next block, the street becomes more heterogeneous, for there is a fire station; a convent; and a small candy factory. The street is bordered with maple-trees, and in the autumn the children rake up the leaves and make bonfires in the gutter.

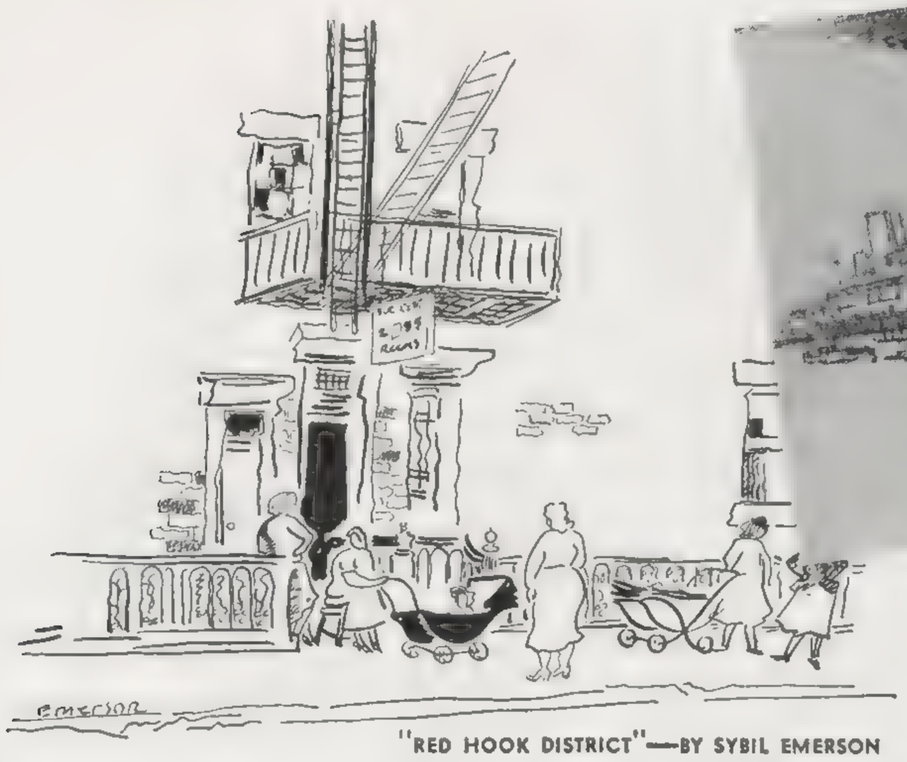
It is strange in New York to find yourself living in a real neighbourhood. I buy my coal from the man who lives next-door. And I am very curious about the old lady living on my right. She has a mania for picking up stray, starving dogs. Besides a dozen of these dogs, she keeps a little green, shrewd monkey as her pet and chief companion. She is said to be very rich and very stingy. The druggist on the corner has told me she was once in jail for smashing the windows of a saloon in a temperance riot.

"The square of the hypotenuse of a right triangle is equal to—"

On coming into the corner drug store in the evening, you are apt to hear a desperate voice repeating some such maxim. Mr. Parker, the druggist, sits behind the counter after supper, struggling with his daughter's homework—she can't seem to get on well in school. Mr. Parker has owned his store for thirty years. He has a pale face, with watery grey eyes and a silky little yellow mustache that he wets and combs out frequently. He is rather like a cat. And when I weigh myself, he sidles up quietly beside me and peers over my shoulder as I adjust the scale. When the weights are balanced, he always gives me a quick little glance, but he has never made any comment, nor indicated in any way whether he thought I weighed too little or too much.

ON every other subject, Mr. Parker is very talkative. He has always lived in Brooklyn, and his mind is a rag-bag for odd scraps of information. For instance, in our neighbourhood there is a narrow alley called Love Lane. "The alley comes by its name," he told me, "because more than a century ago two bachelors by the name of DeBevoise lived in the corner house with their niece, a girl of such beauty that her suitors mooned in the alley half the night, writing poetry on the fence." These same old uncles, Mr. Parker

"LOVE LANE"—BY FREDERICK K. DETWILLER



"RED HOOK DISTRICT"—BY SYBIL EMERSON

"THE HEIGHTS"—BY PENNELL

"WILLOW STREET"—BY PENNELL

my neighbourhood

Walt Whitman and the liberals loved it. So do the sailors. So do I

Carson McCullers

"PINEAPPLE STREET"—BY PENNELL

added, cultivated the first strawberries sold in New York in their back garden. It is pleasant to think of this old household—the parlour with the coloured glass windows glowing in the candlelight, the two old gentlemen brooding quietly over a game of chess, and the young niece, demure on a footstool, eating strawberries and cream.

"The square of the hypotenuse—" As you go out of the drug store, Mr. Parker's voice will carry on where he had left off, and his daughter will sit there, sadly popping her chewing-gum.

COMPARING the Brooklyn that I know with Manhattan is like comparing a comfortable and complacent duenna to her more brilliant and neurotic sister. Things move more slowly out here (the street-cars still rattle leisurely down most of the main streets), and there is a feeling for tradition.

The history of Brooklyn is not so exciting as it is respectable. In the middle of the past century, many of the liberal intellectuals lived here, and Brooklyn was a hot-bed of abolitionist activity. Walt Whitman worked on the *Brooklyn Daily Eagle* until his anti-slavery editorials cost him his job. Henry Ward Beecher used to preach at the old Plymouth Church. Talleyrand lived here on Fulton Street during his exile in America, and he used to walk primly every day beneath the elm-trees. Whittier stayed frequently at the old Hooper home.

THE first native of Brooklyn I got to know when first I came out here was the electrician who did some work at my house. He is a lively young Italian with a warm, quick face and a pleasant way of whistling operatic arias while on the job. On the third day he was working for me, he brought in a bottle of bright home-made wine, as his first child, a boy, had been born the night before. The wine was sour and clean to the tongue, and when we had drunk some of it the electrician invited me to a little supper to be held a week later at his house on the other side of Brooklyn, near Sheepshead Bay. The party was a fine occasion. The old grandfather who had come over from Italy sixty years ago was there. At night, the old man fishes for eels out in the Bay, and when the weather is fine he spends most of the day lying in a cart in the back-yard, out in the sun. He had the face of a charming old satyr, and he held the new baby with the casualness (Continued on page 138)

"SMALLEST HOUSE"—BY DETWILLER

ALL PENNELL ETCHINGS FROM BROOKLYN MUSEUM

"PIERREPONT PLACE"—BY PENNELL

"PROSPECT PARK"—BY EMERSON

"BROOKLYN BROWNSTONES"—BY EMERSON

THE MUSE AND THE MIKE

John Latouche, the lyricist of "Ballad for Americans," writes of a new alliance—poetry and radio

THE poet to-day is on a strange street. During the 'Twenties, notably in Paris, the intellectuals fought a valiant and necessary fight to effect what they called the Revolution of the Word. Under the banners of such fire-eating generals as James Joyce, Gertrude Stein, Ezra Pound, Eugene Jolas, and T. S. Eliot, the Revolution was accomplished. But when the process of rebuilding began, the heirs of these old revolutionaries seemed unable to employ the unlimited resources open to them. Through repeating, with increasing obscurity, the revolt of yesterday, they have become the academic moderns of to-day. Too often, the poet is a gent who lives between the boards of a slender volume, writing waspish verses for a circle of fellow-poets to dislike.

But a new move is being made by many young writers. Utilizing the enormous verbal and psychological range opened by the experimentalists, they are revitalizing the hackneyed forms of our national expression. This is happening in many fields, but one of the most important and most promising, at the moment, is radio. To-day in radio a new art process is being born—and the midwife is (to the astonishment of none more than himself) the poet.

When radio first appeared, its writers were recruited from the murkiest depths of the Shubert ateliers. Driven to the typewriter for the greater glory of broadcasting and greater sales of Sunnybright Wifebeaters, Inc., they wrote the same speeches for the air that they had written for the stage. It was necessary when hearing their dialogue to translate it from the auditory back to the visual sense; it was a bastard technique that was fundamentally meaningless to the radio listener. ("Oh, look, John, isn't that sunset thrilling?" cried one character to another. Or, "See how the twilight is creeping into this little home of ours.") These programs, according to one executive, were like something overheard in the next room.

Radio writing must be *heard;* in order to create reality, images and suggestions of the ear and not of the eye must be used. Scenes must be written in such a way that the entire action takes place in what is said. Here it is that the poet is necessary, since he has an innate understanding of the natural laws controlling the theatrics of the ear. In the new art-form of radio (and also in its more commercial spheres), the poet will again find his place.

When one speaks of poetry in radio, one thinks of such performances as Archibald MacLeish's air-dramas, or W. H. Auden's remarkable monologue on the Columbia Workshop, or the Listener's Playhouse programs, or the many other experiments constantly being tried out over the air-waves. These experiments, needless to say, are invaluable for widening air-technique, which had begun to develop clichés of its own. (Noise of a door opening and closing. Charlotte's voice: "Hello there! Tennis, anyone?")

The use of sound-effects on a rhythmic rather than a musical pattern, which should be the composer's business, and the use of words in their proper relation to the ear, which is the poet's business, are only beginning to be understood. But the important thing about these experiments is that they do not end there. They have a practical application.

We live in a civilization that is very aware of itself, demanding to know more and more about itself. Radio is one of the closest contacts with the daily life of the people; and, from the earliest times, people have informed each other through poetry rather than prose. Traditionally, the ballad has been the method of unlettered people for transmitting information—you can follow the whole history of America in the ballads of the Southern and Western mountain regions. To stir people's deepest understandings, the poetic medium must be invoked.

A year or so ago, NBC contemplated a series of programs on sociological subjects, called The Next Step Forward—economics, old-age pensions, housing, production, consuming, and similar frivolities. Here the problem was a mass of facts and statistics. Churned out in prose, they would have been droningly dull, and would have required an endless amount of time. But (Continued on page 124)

Opposite

If you've set your wedding-day, if you want to be the prettiest bride that walked down an aisle —you might consider this wedding-dress. It's a duplicate of the one Madeleine Carroll wears in the new Paramount picture, "Virginia." It's a part of the new move to borrow Early American ideas for 1941 costumes. Mousseline de soie traced with silk-and-rayon lace ruffles and insertions, crowned with a lace veil and bouvardia. All: Bonwit Teller; Neiman-Marcus; and Marshall Field

RAWLINGS

Sweet Virginia Bride . . The costume Edith Head designed for Madeleine Carroll in "Virginia"

GAWAINE BAILLIE, SON OF LORD AND LADY BAILLIE OF LONDON

Broadcasting to their parents in Britain

LIGHT and clear, out of the bright American afternoons into the loud darkness of Britain, go the voices of British children, broadcasting to their parents at home. Their small phrases of affection—the coin of every-day family life—are given a new and important significance.

Since September tenth, speaking every Tuesday afternoon at four, about a hundred and fifty children have taken part in this program, sponsored by the British-American Ambulance Corps, and called "Friendship Bridge." The voices go from WMCA's New York studios, and are rebroadcast, short wave, from Boston's powerful WRUL.

DAVID AND NILES BAIRD-MURRAY OF WALES; CENTRE, BRIDGET CAUGHEY OF LONDON

TONI FRISSELL

The parents are notified by cable and can listen in on any short-wave set. They hear, usually, brief and dignified messages. Gawaine Baillie said only, "Hello Mummy darling; hello Daddy darling," but most children are more explicit. The Baird-Murrays said they had gained weight; the Hodgkins, the grandchildren of England's Lord Chief Justice Hewitt, said they had learned to swim and to skate. (The most usual news.)

Their sturdy self-possession is touching—so is the fact that these human ties can now be sustained only by voices across three thousand miles. (More on page 108.)

ANNE AND HOWARD, CHILDREN OF THE HON. MRS. ELIOT HODGKIN

Victorian Décor for Modern Dining

A MEMORABLE MEAL

Fine food, fine wine, and fine talk made this dinner unforgettable to

Paul Hyde Bonner

THERE is more than one resemblance between Boston and the London of other days. Certainly Louisburg Square, with its tall trees and its bow-windowed, Regency houses, has the flavour of Chelsea or Bloomsbury. And the likeness was equally close in the matter of food.

In both cities before the war, it was as difficult to eat well in a restaurant as it was usual to eat well at the house of a friend. The Boston gourmet, like his rebel ancestors, still prefers to eat at home, and that is why, perhaps, the art of dining maintains a higher standard there than in most cities of the United States. For in most places to-day, dining is but an interval, a prescribed victualing recess between an hour of cocktails and three hours of games. It is approached with reluctance and ended with impatience.

But Boston, the old Boston of Beacon Hill and George Apley, refuses with cold disdain to have any truck with such barbarisms. It regards dining, rather, as the gentle but intricate art of combining good food and appropriate wines with a well-selected company. The guests, like the two parts of the menu, must fuse spiritually and intellectually, for the only game to be played is a tossing of the conversational ball with curves and breaks of wit and anecdote, and they will play this at their best with a stimulated and satisfied digestive track. Such an approach to dining is, I maintain, not only more civilized, but more fun than trying to concentrate a cocktail-muddled mind on the number of trumps out, or the name of a statesman beginning with R.

All this is by way of describing one of the most memorable dinners I have ever had—a dinner that was a perfect example of the art as practised in The Hub of New England.

The time was May 17, 1938. The place was 13 Louisburg Square, Boston. The hosts were Mr. and Mrs. Alfred R. McIntyre. The guests were Mrs. Philip Dexter, Mrs. Harold Russell, Professor and Mrs. Bruce Cameron Hopper, Professor and Mrs. Robert Hillyer, Mr. Alexander Williams, Mr. C. Raymond Everett, and Mrs. Bonner and myself.

The food: Cream of clam and chicken soup, saddle of spring lamb with new peas and boiled new potatoes, grilled cèpes, baked chocolate pudding with cream mocha sauce, and coffee. The wines: Williams and Humbert's Fine Amontillado Sherry; Romanée Saint-Vivant, 1929 (L. Latour); Mumm's Extra Dry; Fine Champagne, London Dock, Codman Brother Selection.

The soup was in itself a poem that needed no panegyric from Robert Hillyer. The flavours of clam and chicken embraced like reconciled lovers. The saddle was tender, which is not often the case. The grilled cèpes (those large, flat mushrooms found wild on golf courses), served by themselves, were a very European touch, and a proper gustatory prelude to the dessert champagne. As for the baked chocolate pudding, that was a masterpiece! The coffee sauce seemed to ripen and beautify the taste of the chocolate. It was so good that I asked for the recipe, which my hostess most kindly procured from her cook, and which I append.

Of the wines, the Romanée Saint-Vivant, 1929, from the vineyards of Louis Latour was the set-piece. It had a majesty and boldness which made the lamb taste like venison. The brandy was dry and (Continued on page 110)

Opposite

Typical of the Victorian scene, and repeated for the modern scene—round tables like this one. It was executed by Joseph Mullen, who carried out the circular theme with a circular centrepiece flanked by candlesticks. The colours are deep, strident green and crisp white—fresh combination for your first spring dinner-party. Green glasses and epergne, china, candlesticks; from The English Antique Shop. Damask cloth and napkins; from Maison de Linge. Towle's "Old Mirror" sterling flat silver echoes the Victorian motif. The flower arrangement is by Constance Spry

PHOTOGRAPH BY NYHOLM

JOHN HAY WHITNEY—Government Movie Man

John Hay Whitney works for defense

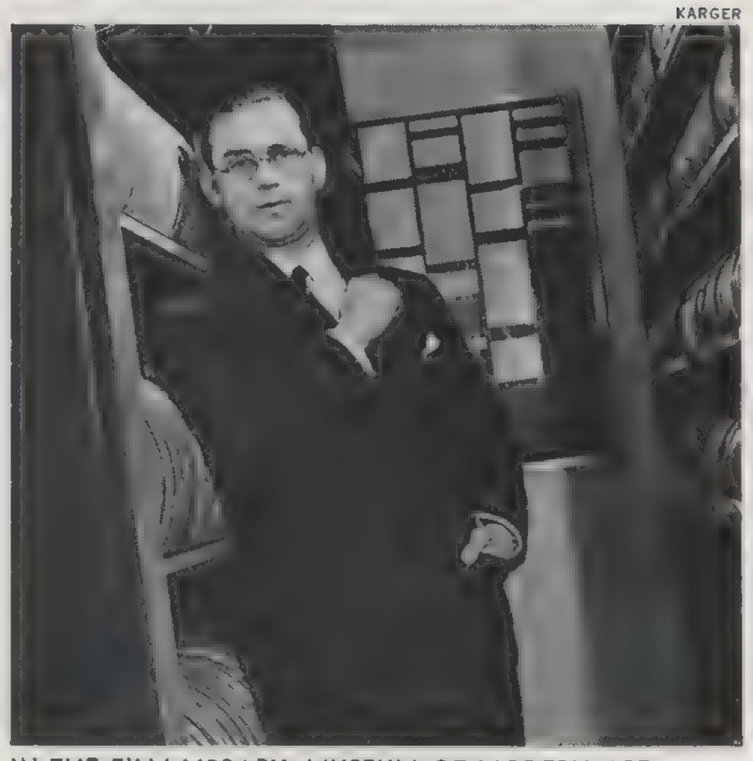
EVER since he left Yale in 1926, square-faced, earnest John Hay Whitney, whom the photographers usually catch looking a trifle pleading, has been shuttling from the cultural, to the sporting, to the business world, with amazing success. Endlessly rushing, he ferries from New York, to Hollywood, to Washington. Now most of that rushing is devoted to the defense program, for he is the chairman of the Motion-Picture Division in the office of Nelson A. Rockefeller, who is the Coordinator for Commercial and Cultural Relations Between the American Republics.

The son of Payne Whitney, the grandson of William C. Whitney and John Hay, he began his business life in England, while studying at Oxford. There he disastrously backed the garrulous promoters of a palm-tree guaranteed to corner the hemp market. He later backed the inventors of the Technicolor process when no one else would touch it. Afterwards he joined with David Selznick to become the incredible money man for, among others, "Gone with the Wind."

All this did not interfere with his industrial activities: he is chairman of the Board of Freeport Sulphur; a director of Pan American Airways and of the Cuban-American Manganese Company. Long a director of The Museum of Modern Art, he is now its President. The photograph on the opposite page was taken in the Museum's projection room, where he will preview defense films.

All these interests have given the photographers innumerable chances. They have snapped him at theatre, for he is Broadway's most notable backer—his present hit is "Life With Father." They have snapped him at polo, with his racing-horses, as a member of the New York State Racing Commission. Now he has cut down his stables, sold his polo ponies, and hung up his tack. They interfered with his major interest—National Defense.

KARGER



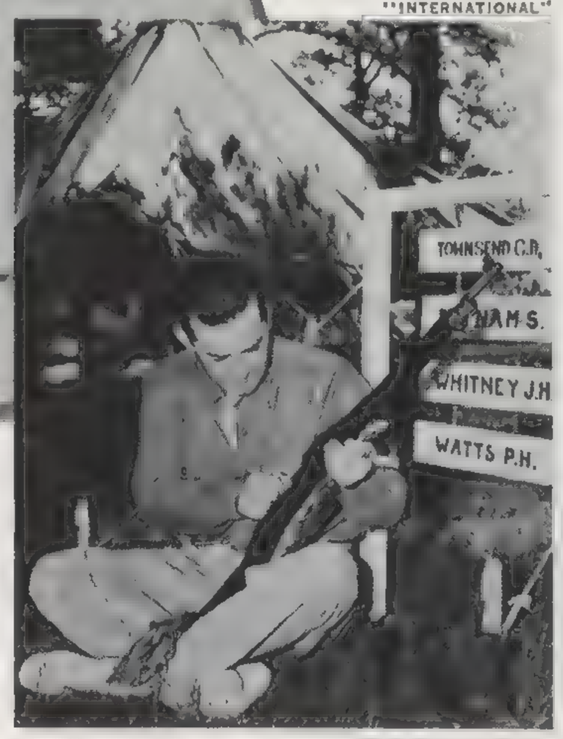
IN THE FILM LIBRARY, MUSEUM OF MODERN ART

RIGHT, AT MEETING OF N. Y. STATE RACING COMMISSION

ACME

MR. WHITNEY ADDRESSES "COLOR FILM FORUM"

"INTERNATIONAL"



AT TRAINING CAMP, PLATTSBURG

HE CAPTAINED THE GREENTREE POLO TEAM

Winthrop Rockefeller trains for defense

A PRIVATE AT PLATTSBURG NOW

KARGER

HE FOUNDED AIR YOUTH OF AMERICA

"INTERNATIONAL"

RIGHT, AT NEGRO URBAN LEAGUE DINNER

EVER since he left Yale in 1934, tall, young Winthrop Rockefeller, whom the photographers usually catch smiling, has fitted into the family groove of business and good works, with most of the emphasis on good works. Now he is a volunteer in the Army, a buck private at Plattsburg.

By far the gayest and undoubtedly the best-looking of the five serious sons of John D. Rockefeller, junior, he has mixed in him a Spartan sense of responsibility and a determined passion for dancing. This passion, however, has not interfered with his work in the oil-fields of Texas, with his work for the National Negro Urban League, with his work for the Greater New York Fund, of which he was assistant campaign chairman for two years.

Of all his interests, the greatest is "Air Youth," which he founded to keep the young romantically interested in aviation. A brilliant move, it has been considered a force against delinquency. Now two million boys and girls build Air Youth's approved model planes, learning the rules of aeronautics.

Like Mr. Whitney, Mr. Rockefeller is liked enormously by the public, the reporters, and the photographers. For the last few years, he has been snapped at relief balls, dinners, speaking at welfare meetings, waiting on table at the businessmen's training camp last summer at Plattsburg, giving blood for the British. He is usually out of range of the photographers when he plays his duffer game of bowling, tennis, and golf; or when he is down at the King Ranch in Texas hunting quail, deer, or wild pig.

When he is on leave these days, he returns to his three-room penthouse apartment with its repressed *décor*. (The photograph on the opposite page was taken in his living-room, dominated by the portrait of his grandfather, John D. Rockefeller.) Abandoned now are his New York interests, for his solid work, his major interest is National Defense.

HE DONATES BLOOD PLASMA TO BRITAIN

ACME

SCHOOL EDITORS INTERVIEW HIM

WINTHROP ROCKEFELLER—Private in the United States Army

YACHTING IN THE

On one of the broad canals of the Tigre, near Buenos Aires: an expert yachtswoman, Sra. Riglos de Blaquier

TONI FRISSELL

On the top deck of the yacht, "Huillin": Sr. Alejandro Gowland, Srta. Josefina Iriondo, a famous beauty; Sr. Angel Sanchez Elia

HALF an hour from Buenos Aires, from the grey calm of its dignified buildings, and the crisp, geranium-dotted whiteness of its polo grand-stands, is the confused tangle of canals and rivers called the Tigre. Here the people of Buenos Aires go boating, with all the zest and enthusiasm of land-locked people on a holiday. They go in yachts, cruisers, sculls, kaiaks, rowboats, or canoes. They go for exercise or for fun—energetically alone, or in placid family groups, or in parties such as the one photographed on these pages.

The Tigre is a strange place, a warm, steamy pocket on the edge of Argentina's brisk, wind-swept pampa. Part of it is prim and neat, with trim banks and tidy lawns. Here innumerable hydrangeas, pale blue in green pots, cluster around the chalets, usually called "El Nido" or "Sans Souci." The rest is a clotted net of muddy canals, sunk between flat, over-fertile little islands. Reeds, vines, roses, lemon-trees fall over one another, in wild confusion, into the sluggish water. The whole Tigre region is still, enclosed, dreamlike, like the heart of a flower.

Slowly and heavily, between the darting river craft, the big fruit and wood barges float down to Buenos Aires' port on the Río de la Plata. They come from the Uruguay River, from the Paraná and its great tributary, the Paraguay, which reach like fingers into the jungle centre of the continent. And for many Argentines, the Tigre, lovely as it is, is only the starting-place for trips into the interior. Those who own the bigger river boats, like the yacht *Huillin*, photographed on these pages, go up the Paraná to the estancias that line its banks, as far up as Rosario—the "Chicago of South America"—where the huge grain elevators loom over the river. (Continued on page 107)

Sr. Alfredo Mendez and Sra. Elizalde de Pirovano, whose husband is the Director of the Museum of Decorative Arts in Buenos Aires

ARGENTINE

In the rich delta region of the Tigre, at the mouth of two great rivers, all Buenos Aires goes boating

Speed boating: Sres. E. Cernadas, E. Casado, Sra. Quesada Urquiza de Cernadas, Sres. R. Sanchez Elia, Ignacio Pirovano, Alfredo Cernadas

On the yacht "Huillin": Sra. Rodriguez Alcorta de Santamarina, Sr. Alejandro Gowland, the polo-player; Sr. Alfredo Zavalia, the owner

Sun-bathing on the Tigre: Mlle. Laurette Jaucourt, daughter of the Marquis and Marquise de Jaucourt; Sra. Uriburu Roca de Cernadas

On the "Huillin": Sr. Manuel Quintana, Sr. José Uriburu, Srta. Leonor Vivot, Sr. Alejandro Gowland, Sr. A. Cernadas, Sra. de Blaquier

RAWLINGS

Grace Moore

in "L'Amore dei Tre Re"

PEOPLE ARE TALKING ABOUT—Grace Moore's high-flying, strong performance at the Metropolitan Opera of "L'Amore dei Tre Re," conducted for the first time in New York by its famed composer, Italo Montemezzi. This is the second time, incidentally, that the handsome Miss Moore has studied a rôle with its creator—Gustave Charpentier rehearsed her for her greatest rôle, that of the lovely Louise

People are talking about . . .

Danny Kaye in "Lady in the Dark"

Tall, blond, and handsome, Danny Kaye is the first man this season to make a captivating, instantaneous hit with one song. Singing a little honey about "Malichevsky, Rubenstein, Orensky, and Tchaikowsky," he is a new breeze, straight out of the night-clubs, the new drilling-grounds for talent.

He is part of the double value of "Lady in the Dark," that two-pants-with-every-suit production. For the price of one ticket, you get a full, rounded drama of psychoanalysis, plus a musical comedy, with Gertrude Lawrence the enchanting star of both, and Danny Kaye switching easily from airy photographer, complete with doves, to patter singer, ripened in the shade of Gilbert and Sullivan.

Jo Ann Sayers in "My Sister Eileen"

RAWLINGS

Blond, long-legged, and pretty, Jo Ann Sayers is the first girl this season to make a dent in her only Broadway play. Straight from Hollywood, Miss Sayers picked off the title rôle in that most grateful of plays, a comedy of characters. That, by the way, is the trend of all the comedies this year. No more wisecracks—the humour instead proceeds legally from the vagaries of character.

In this simple, human, kind, and appealing story by the usually sharp-tongued Ruth McKenney, most of the fun lies with Shirley Booth as the other sister. Cracker-sharp, Miss Booth places her lines as if she were Budge dropping shots on a nickel. But the charm, the deliciousness of "My Sister Eileen" is Jo Ann Sayers.

Jane Cowl and Peggy Wood in "Old Acquaintance"

They are a queer and wonderfully matched tandem—Jane Cowl and Peggy Wood in John van Druten's comedy of friendship. It is a comedy with crevices a mile wide. But everything is saved by the combination of Miss Wood's edgy, nervous brilliance and Miss Cowl's lovely vocal drapery, the soft folds of her acting, her little secret smile.

Together, they present a study of two middle-aged friends bound by their remembrance of people and jokes and slang from the days when they were twelve years old. Together, they have a great common pasturage where their memories can graze easily—and nothing is more effective and amusing than the memories of Miss Cowl and Miss Wood grazing easily.

Josephine Hull and Jean Adair in "Arsenic and Old Lace"

They are the comedy queens of the year—two quiet, expert actresses moving softly and gently through this absurdly magnificent murder play that makes all others seem like butter after red pepper. Josephine Hull and Jean Adair will always be known as "those sweet old ladies from Brooklyn." The fact that they murdered thirteen old men has nothing to do with it.

They prove, also, how wrong Somerset Maugham was when he wrote that humour does not belong in murder plays. "Arsenic and Old Lace" breaks every rule of murderology—too many bodies, too many murderers, and far too funny.

FLATS FIXED

How to decorate a three-room flat with sense, nonsense, and small money ...as proposed by George Stacey

WHEN Vogue asked me to write this article, my reaction was that there was probably not a single decorating trick left that hadn't already been done. I still feel fairly sure of this. However, I present the following *morceaux* in all good faith and innocence.

It's my theory that tricks in decorating are rather a product of the post-depression. Before that, quality was the key-note. And pretty nice some of it was, and pretty nice it will be, if we can ever get back to it. Meanwhile, though, through the tricks we lose the stuffiness of an overdone period job, and we gain, if you will permit, charm.

Suppose that you have a three-room flat and, as they say, no money. First you come into a small, square hall, and how lucky you are if it *is* square. The existing floor is, of course, bright yellow wood, so you cover it with a plain, bright carpet. Or could you have thought that one out for yourself?

Then, as you have NO money, you trek over to the nearest hardware shop. You buy one or, if there is enough space, two tall, thin, corrugated garbage-cans. These go under the brush, all-white or all any colour that suits your famous and brilliant carpet. Next, with quite a lot of trouble and a steady hand, pick out the corrugations in black. Right away, if you are at all enthusiastic by Nature or Martinis, these ugly pieces will look like the nether end of a fine Doric column. Turn them upside down, now, and use them for pedestals. Add a couple of inexpensive plaster busts. Or large-scale dark green plants. *Enfin*, your hall.

Leaving the hall, as by now you will be more than happy to do, we come to the living-room. It has the same yellow floor. This is the big expense. Cover it all up. Paint it, if you normally leave your shoes outside and also don't mind being sued by the building company. Or put down a plain, neutral linoleum and use small Peruvian mats in intense colours. But best of all, carpet it. Perhaps, an inexpensive strip carpet in two or three alternate colours, like a great striped banner.

Paint the walls white, with or without a coloured ceiling. Hang white army cloth at the windows. It's my idea of inexpensive perfection—sun-fast, washable, hangs beautifully. Line each curtain with a different coloured sateen, tied up, of course, with your rug colours. At night, the white is continuous around the room. But when the daylight comes through, each window stands for its own colourful self. Use old-fashioned wicker furniture. Spray the large pieces white, the smaller ones in different colours, with upholstery to match.

Use one corner of the room for dining. Get that little man around the corner to build in two six-foot banquettes at right angles to each other. Salvage from your family's linen-closet any large old damask table-cloths you can find. Dye them a wonderful colour; cover the banquettes with them. Put one on the wonderful table that your little man will also build, in unfinished wood—trestle-type to follow the line of the banquettes. To make the table really practical, put glass over the damask.

Opposite the banquettes stand little gilt ballroom chairs. Or, if your friends are the weighty kind, try reproduction ladder-backs, sprayed in clear, bright colours. Use masses of your pet clippings, photographs, maps, mounted on bright-coloured mats. Frame them in simple wood mouldings, dipped in coloured plaster. Hang them all over the place.

NOW to the bedroom. For your floor covering use rag rugs, unbelievably inexpensive, in two or three bright colours, squares or plaids. Hang the entire room in, again, army cloth. It comes in very fine colours—though how long it can be obtained for decorating purposes, I don't know. Your curtains become part of the wall. Your beds are springs-and-mattresses on short legs. Cover them in the army cloth. Then, for your one splash, make a terrific swoop of butterfly chintz, clear up to the ceiling, back of the beds.

Buy the largest unpainted chest of drawers you can find and cover it in a wonderful wall-paper. Have small bamboo chairs with coloured linen covers and multicoloured buttons.

The bath could be entirely covered with a synthetic basket-weave painted any colour you feel for. If the tub looks like the tonneau of a 1918 Rolls, you've achieved something.

Opposite

Two tunics destined to make their mark—shown against the Grecian background of Robsjohn-Gibbings' decorating shop. • First: Shirred tunic on a full-skirted dress of black silk net with pale blue moire ribbon • Second: Grecian sheath tunic on a gently draped dress that's of Bianchini's white silk-and-rayon crêpe, with mirror sequins • Both are Custom Originals designed by Bernard Newman of I. Magnin, California. The jewellery by Laykin et Cie

PHOTOGRAPH BY RAWLINGS

New tunics, new drama

Hats that go with a bang

Cut some bangs. Sleek ones or fluffy ones. That's your next move if your pompadour bores you. Bangs are pretty. Bangs are significant. So significant, this spring, that hats have been designed just for them. Herewith—the hats

A TRAY-EDGE BRIM shades your bangs. Toast straw hat at Florence Reichman; I. Magnin

CROCHETED WOOL VEILING simulates bangs on a blue felt boater. Sally Victor; I. Magnin

FLORODORA CHOU of black tulle on a felt disk like a phonograph record. Jay-Thorpe

FORGET-ME-NOTS to perch back of your sleek bangs. Blue velvet streamers. Henri Bendel

FLUFFY WHITE FRINGE to the brow-level of a straw sailor. Lilly Daché; Bullock's-Wilshire

BLACK STRAW CIRCLE with fold-under brim, framing your fringe. Lilly Daché; Ransohoffs

RAWLINGS

BOX-PLEATED BRIM on a green straw sailor. One red, red rose falling forward among your bangs. Hat from Bergdorf Goodman

RENOIR HAT of white waffle piqué, balanced above Renoir bangs. Florence Reichman; Marshall Field

LEVEL-HEADED SKIMMER of palest beige felt—topping a roll of bangs. Bonwit Teller; I. Magnin

Peplums . . . Tiers

PUFFED PEPLUM (left)—one reason why all eyes are on skirts, this spring. The skirt of this navy-blue wool dress is looped up like a milkmaid's, and trimmed with bows. Navy-blue felt beret. TWO TIERS (right): Black silk crêpe dress with double-decker skirt; white linen touches. Felt hat. Dresses designed by Germaine Monteil. All: Bonwit Teller; Bullock's-Wilshire; Ransohoffs

DOUBLE PEPLUM (left)—new look; flipping out from the jacket of a navy-blue wool suit. Piqué collar. A Ben Reig Original. Lord and Taylor; Martha Weathered; Nan Duskin, Philadelphia. LONG TUNIC (right), combined with taffeta—a navy-blue wool tunic; blue-and-white plaid taffeta petticoat. Taffeta bow. A Joseph Whitehead design. Altman; J. W. Robinson

Peplums ... Tunics

There, there . . . just relax

A few simple techniques for untying nervous knots

It's bad enough to feel tense and jittery. It becomes practically intolerable, though, when the inevitable kind friend pats you on the arm and says, "There, there, just relax now." For there's no mental switch you can throw that will "just relax" you. You have to do a bit of physical cooperating first.

But you'll find such cooperation wonderfully rewarding. Poise and an unlined face, and that elusive "sense of well-being," are a few of the miscellaneous pleasantnesses that relaxing properly can give you.

The physical technique for relaxing involves only a little time, a little work, and a little imagination. Remember, however, that it also involves knowing how. Here are a few simple mechanical ways, but they're really guaranteed. Try them in the morning when you have an arduous day to face. Or before an evening which you have reason to think may prove grim. Or to thwart incipient insomnia.

Lie perfectly flat on the floor, in no clothes, if you will, or in very few, if you must. Anyway, *sans* girdle and shoes. Keep your heels together, your arms straight down along your sides. Now, try to touch your entire spine to the floor.

Next, close your eyes. You are about to perpetrate an hallucination. You are going to be, for several minutes, an hour-glass. Imagine sand, slowly filtering its way down from your head, down through your throat, down each arm, to each finger-tip, down through the middle and the length of you, down to each toe. Imagine its whole slow journey. When you get through, you'll find yourself actually warm, because you'll be completely relaxed, your circulation unimpeded.

One of the finest fast relaxers of all time is music. You know how music at dinner-time helps you to relax and enjoy your food. Well, you can use it in other ways, too. For instance, when you're walking. Hum, silently if you're shy, a little tune to yourself. If you walk in rhythm to it, you'll walk hours and miles further without getting tired. (Armies don't have marching songs just for fun.) Or, see how music, oddly enough, can help you give yourself a better facial. Ordinarily, though you try to do all the things the beauty-shop girl did, you discover you're all thumbs. Your face afterwards feels sore and doesn't look a bit better. That's because you weren't relaxed. Try humming "La Cucaracha" during your self-facial. Try it, too, while you're brushing your hair. It makes everything easier and more efficient.

If you do exercises, learning to relax will be a further boon for you. Muscles will only work properly when they get an equal amount of exercise and of relaxation. Make this the rule of all your exercising: tense and relax, tense and relax. Five minutes of exercise done when you're properly relaxed will do you more good than a half-hour when you're not.

And if you ever do any public speaking, with or without a microphone, there's another variation of the relax-and-improve principle for you. Before you make your appearance, yawn two or three times, then swallow hard. Your throat relaxes. With a relaxed throat, you can make yourself heard much more easily.

Opposite

For spring's uncertain weather—this rain-proof, wind-proof suit, by Clarepotter. It takes equal care of your looks and comfort. It's decorative in a cloudburst, and it makes just as much sense when the sun shines. Components—a wool gabardine top-coat set on a sloping poncho yoke, its full sleeves tight to the wrist. An easy-striding wool gabardine skirt to match the coat. And a cheerful shirt of Enka rayon. Costume; Bonwit Teller; Bullock's-Wilshire; Ransohoffs

Rain or Shine

Beige Shoes — 1941 News
J.P. 41
Wear them with red
Wear them with navy-blue
Wear them with beige

New colour recipes — Blend carefully; wear lightly

I'm going to start with a navy-blue suit

Consider, then, a pinky-lilac hat and gloves, a white blouse, and all your other accessories in navy-blue. Or have an emerald-green tricorn, again with a white blouse, again with everything else navy-blue. Or try a red printed sailor and dark red shoes. Or go in for the flattering, never-fail magic of navy-and-white. Wear a foamy white jabot-blouse; use, as a colour-accent, pink seashell jewellery. Or two huge rings—a pink tourmaline on one hand, a green beryl on the other.

I'm planning on a beige wool coat

The newest thing, of course, is to be *all* beige, even unto your shoes. Or wear a beige dress, and jade and coral jewellery. Have a chocolate-brown hat of rough straw, and suède shoes and bag and gloves to match. Or wear your beige coat over a grey flannel suit with a yellow sweater; on your yellow hat, perch an impudent green bird. Or see how handsome this coat can look over a soldier-blue suit.

I've got my eye on a Parma-violet suit

Add navy-blue shoes and bag. Or be downright sensational and keep everything—suit, bag, gloves, hat—all Parma-violet. Or, since this is such a spring-to-be-frankly-pretty-in, have a frothy white jabot and hat, and strings and strings of cultured pearls. Maybe carry an enormous white lace handkerchief. Or you might try a leaf-green hat, with a Parma-violet veil. Or a purple hat with a cyclamen veil and gloves. Or a blouse and turban in soft pale blue.

I'd like to have a ginger-brown dress

Brighten it with crushed white gloves and a big white hat with little coloured star-flowers pinned under its brim. Or soften it with a light blue straw hat and a big light blue bag. Or dramatize it with a lacquer-red belt and red enamel jewellery—and carry a whopping-sized red bag. Or line a matching cape with absinthe-green. Or team your ginger-brown with black, and add just a touch of white. And don't forget, while you're about it, that browns like these are awfully good with navy-blue.

I'm about to buy a grey suit

With it, wear a white piqué waistcoat. Straight on your head, set a white piqué sailor; aslant on your lapel, white tulips. Or have a red tie-silk printed blouse with a high-tied "Dandy" neck-line, and a bright red hat. Or choose your shoes and bag and gloves in terra-cotta, and let brown and white stripe your blouse. Or keep the rest of you reasonably subdued-looking, except for a big orange handkerchief erupting from one pocket, a yellow one from the other.

I must have one red dress

Your head-to-foot accessories might be beige. Or you could match the lining of your navy-blue coat to your red dress. Or wear a red-and-white turban, masses of baroque pearls, and all your accessories in black leather. Or try a pale, natural straw hat, trimmed in bottle-green, worn with bottle-green gloves. Or have, for *real* elegance, three baum-marten skins strung together like a necklace, without heads or tails. A stole like this would be lovely, too, with a grey suit or beige coat.

Opposite

Stand-out news for spring—beige shoes. Perhaps you remember them from the early 1920's, when they were on every foot. Now beige shoes are back. Back in gentle tones that blend in with your stocking shades. Back to go with your red costume, your navy-blue costume, your all-beige costume. How well they go, you can see for yourself on the opposite page.
• First: A beige calfskin sandal. Avonette shoe; Saks-Fifth Avenue
• Second: Beige suède opera pump, by Delman. Bergdorf Goodman
• Third: A beige ghillie, of suède —weighing a mere six ounces. Delman shoe; Bergdorf Goodman
• The lipstick shade is the new "Brass Band," by Dorothy Gray

RAWLINGS

The dress with dolman sleeves

Newest structural change in 1941 dresses is the dolman sleeve with gently padded, sloping shoulder. See it in this graceful dress—a ribbon-knot print of navy-blue and white Enka Rayon. Make it, perhaps, your first choice for spring. $69.95; Bonwit Teller

Your 1941 Dress

Look for deep armholes;
Regency jabots, boleros, peplums,
and harem drapery

VOGUE STUDIOS

Jabot on a Jacket-Dress. Choose it for its pretty jabot, its brown-and-white print. Rayon crêpe; by Charles Armour. $49.95. Piqué halo. Altman

The Bolero Dress. 1941 celebrity. Note: it's of navy-blue faille. Note: The Byronesque shirt. $59.95. Green kidskin hat. Arnold Constable

The Peplum Dress. By all means, have a peplum. And a blue-and-white print. Rayon dress by Charles Armour. $45. Straw hat. Altman

The Harem Dress. If your figure's fine—try this harem-draped dress. Try it in pale green Enka Rayon. $39.95. Orchid hat. Franklin Simon

The coat with dolman sleeves

Your 1941 Coat

Look for the new deep armholes; for "Dandy", collarless, boxy and dressmaker coats in new colours

VOGUE STUDIOS

The Collarless Coat in Yellow. Consider yellow for 1941—this Stroock rabbit's-hair coat. Add a black-and-yellow hat. $65. At Bonwit Teller

The "Dandy" Reefer in Red. Try a "Dandy" coat in wonderful red broadcloth; wear it for town or country. $65. Red straw hat. Best

The Boxy Reefer in Beige. Take beloved beige —this coat of Forstmann wool. Top with a beige veiled hat. $69.95. Saks-Fifth Avenue

Navy-Blue Dressmaker Coat. Be loyal to navy-blue—this twill coat with white touches—cut almost like a dress. $79.95. Red hat. Altman

Opposite: The dolman sleeve with a gently sloping shoulder —newest structural change in 1941 coats. Venture this red coat of angora suède, worn with a beige sombrero. $69.95; Lord and Taylor; I. Magnin; Carson Pirie Scott. Mrs. L. W. Bonney's prize Dalmatian

PHOTOGRAPH BY LUIS LEMUS

Your 1941 Suit

Look for deep armholes, longer jackets, boxy or fitted, checks and binding

VOGUE STUDIOS

Boxy Suit in Green. Consider a coolie jacket, a slim skirt of Forstmann wool. Wear it with beige hat. Helen Cookman suit; $49.95; Altman

Checked Suit. Cash in on checks like these tiny brown, gold, white ones. Young-looking suit of flannel. Straw sailor. Suit $35; Bonwit Teller

Ribbon-Bound Suit in Blue. Watch for braid or ribbon binding. Here, grosgrain on Botany twill. $39.95. Striped hat, bag. Peck and Peck

Long-Jacket Suit in Beige. But a willowy jacket with a slim skirt—as in this suit of covert-cloth. Leather hat. Suit, $59.95; Best

RAWLINGS

The dolman sleeve, with gently sloping, gently padded shoulder—newest structural change in 1941 suits. See it in this British tweed, checked blue, beige, brown. Green fedora. Suit, $69.95; Lord and Taylor; Marshall Field. The scarfs on both pages are by Echo

The suit with demi-dolman sleeves

The Cut of

Collarless cardigan jacket...
fitted via a belt in back.
Try bright green flannel;
have the slim dress to match.
It can top other dresses, too.
Jacket 9021; Dress 8938

The new fitted bolero...
see how it hugs your waist;
see how it's double-breasted.
Nice of pale blue wool crêpe
over a navy-blue dress
with a gathered skirt.
Jacket 8940; Dress 8956

Jacket-Dresses

Chinese house-boy jacket... →
straight, simple, all bound.
Nice of yellow or beige wool,
especially if its dress
is of invincible navy-blue.
Jacket-dress No. 8977

← The cutaway jacket...
long and fitted.
Takes to navy-blue faille,
and so does the dress
that goes along with it.
Jacket-dress No. 8972

• Backviews on page 107

Designs for dressmaking

Flying Time . . .

TONI FRISSELL

NEWEST wonder of New York is the Airlines Terminal, at Park Avenue and Forty-Second Street, clearing-house for passengers on America's five great airlines. Of limestone and steel, topped with a symbolic beacon, it has a subterranean ramp-and-elevator system for the airline limousines that shuttle between the Terminal and LaGuardia Airport, carrying as many as 4,000 passengers a day—bound for Hobe Sound or Hawaii, Los Angeles or Lisbon.

Then there is a curving steel entrance, on which are mapped the air routes of the world; stream-lined escalators; a two-level restaurant and bar; stainless-steel murals; and sky-blue-uniformed porters, called "Skycaps." And a gleaming newsreel theatre—where the photographs on these pages were taken.

• ABOVE: In the Airlines News Theatre—left, a black wool dress with appliquéd white wool hearts. (Air travel is easy on White Touches.) Black-and-white checked taffeta sailor. Both; Stein and Blaine. Right, above: A flying-coat of beige corduroy over a bright print dress of silk crêpe. From Milgrim; I. Magnin.

• OPPOSITE: Against one of the dramatic photomurals in the Terminal newsreel theatre—a lady dressed for flight, in a trim navy-blue wool jacket, velvet-collared; grey silk crêpe dress. Upsweeping hat of grey felt. Both; Henri Bendel

Under

White-collar dresses under $20 —
beloved spring uniforms
for you who are under 20 years

Crisp piqué touches, worn by Miss Ellen Allardyce, chosen "ideal natural blonde" from among 5,000 girls. The afternoon dress is of navy-blue rayon bengaline

Infinitesimal white piqué collar on a blue wool jersey jacket. A red ribbon-stripe suggests a low shoulder-line. Beneath—a willowy dress of white rayon crêpe

TONI FRISSELL

MISS ELLEN ALLARDYCE, photographed beside huge vats of perfume, at the Coty factory. On her grey flannel coat, a white piqué collar. On her head, a piqué cap

twenty —

ONE way to get to be a successful model is not to look like one. At least, that's the case with Miss Ellen Allardyce, blonde, and Miss Constance Joannes, brunette. They're the "Ideal Natural Beauties of 1941," chosen by Coty after polling young women all across America. They represent the composite ideals of non-professional good looks. On these pages, you see them in ideal American spring costumes—spanking-neat, white-collar dresses.

Rolled white collar and cuffs on pueblo-brown rayon crêpe, for a career girl's dinner engagements. Miss Joannes wears it at the Stork Club's new Stork Cub

MISS CONSTANCE JOANNES, Coty's ideal brunette for 1941. She wears a grey flannel suit—its piqué collar comes off for tubbing; a piqué hat, an Echo surah scarf

White lace frills of the Regency variety—at throat; at wrists. Black silk-and-rayon marquisette dress, photographed on Miss Joannes, nice idea for you, too

• All white-collar clothes on these pages are at Best. For a list of shops in other cities, turn to page 110

And what's more . . .

Things too little, too big—or too Last-Minute—to go elsewhere—but we thought you'd like to know them

Vogue on stage. Those magazine covers you saw hanging in Gertrude Lawrence's office in "Lady in the Dark" have the title "Allure" on them—but we hope you weren't taken in. They're really pages from Vogue. Regularly every two weeks we furnish the show with three new colour pages. The other professional-looking props—the layouts and dummies—are ours, too.

Mmmmmmm. The men's jewelled stickpins that are now being thrust into ladies' Regency stocks. The watch-chains that swing across ladies' waistcoats. The pink pearl earrings and necklace we saw worn with a pale blue hat. The new stocking-coloured shoes. The chartreuse lingerie. The mauve and violet gloves that MAKE a 1941 navy-blue suit.

March hair. All the hat models in one of New York's smartest shops have, en masse, had their hair cut in the new bangs. ...And many women in town are suddenly wearing braids—a Hellenic coronet of them. You don't have to wait until your hair grows—the new braids look just like your own.

Prodigy. John Latouche (who wrote the piece on page 64) is pretty young to be analysing, so authoritatively, the plight of the poet, the riddle of radio. He's exactly 24. But he has had what you might call crowded years. We won't count his adolescent triumphs, like the poetry prizes that practically littered his course through Columbia. We'll just mention the world-known "Ballad for Americans," for which he wrote the lyrics. And the words-and-music he contributed to "Pins and Needles." And his "One Nation Indivisible," composed for the Inaugural Broadcast. And the lyrics he did for "Cabin in the Sky." He comes from Richmond, Virginia. He's of French-Irish ancestry. This is the first piece he has written for Vogue.

Scarf secret. The talented artist, Count René Bouet-Willaumez, whose initials "RBW" you've seen for years on Vogue fashion drawings, has turned his hand to designing scarfs. Lovely things unlike anything you've ever before seen—based on an entirely new idea... (more about them later).

Mmmmmmm. The loveliest of spring loves is a pair of mauve gloves.

Hat makes good. This hat, which you saw on page 45 of the January 15 issue, has had a little *succès fou*...Among those now wearing it: Joan Crawford, Lili Damita, Gloria Swanson. . . . And the white blazer we showed in our January 1 issue so took Gloria Vanderbilt's eye that she ordered three of it, in different colour schemes. It was the Under Twenty one on page 70.

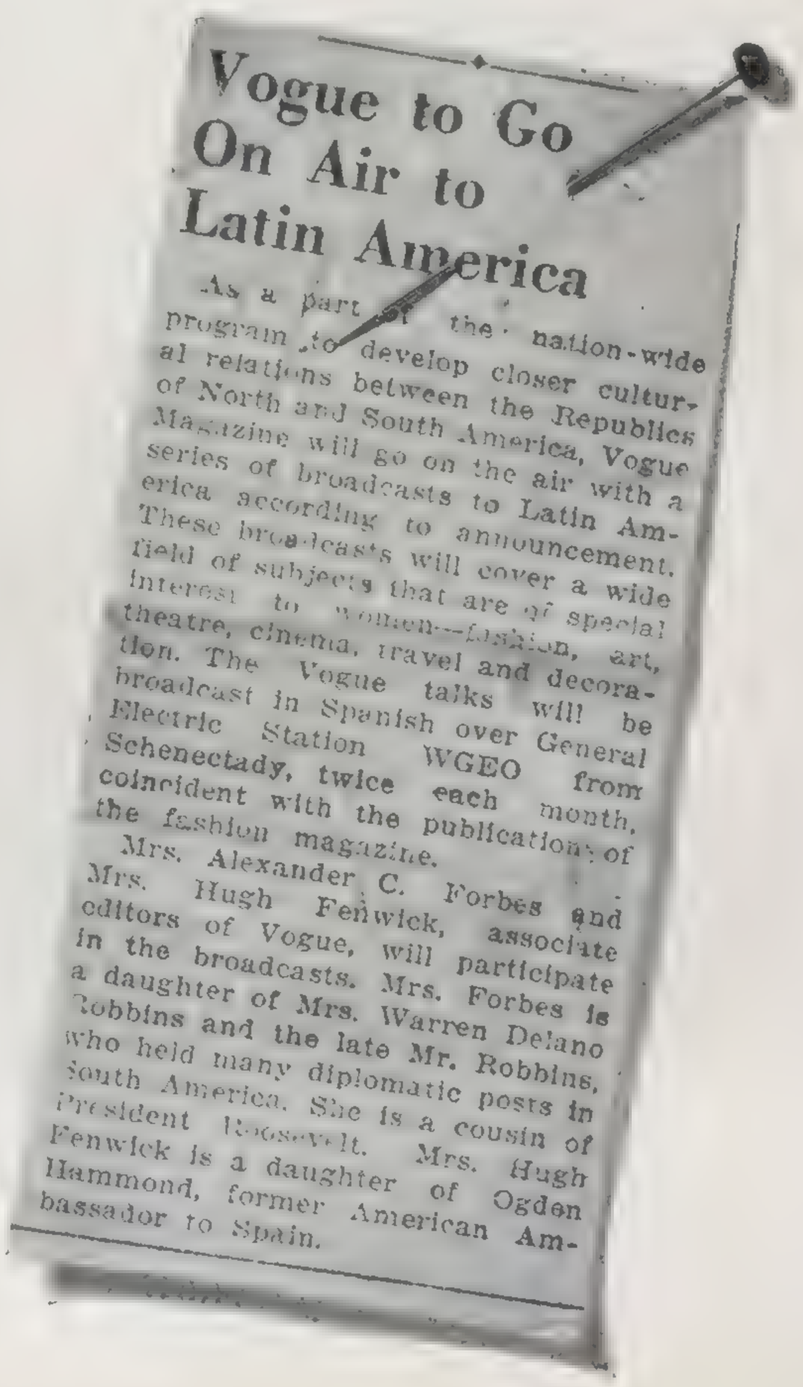
Flat fixer. Maybe you won't put painted garbage-cans in your hall, as George Stacey advises in that article on page 78. But many of his other ideas will haunt you for a long while. Mr. Stacey studied at the New York School of Fine and Applied Art—Paris Branch—and his first dozen years or so of decorating went on in Paris. In New York, his distinguished clients included the Edward Warburgs, the William Harknesses, the Gilbert Millers, the Stanley Mortimers.

And suddenly... New York is in love with a two-handed game called "Gin Rummy" that migrated East from Hollywood—along with the flu. Mad about dining at The Absinthe. And at The Baroque, where the pink, grey, white, chartreuse, and violet colour scheme is Something. Mad, too, about Carmen Amaya, the tiny Flamenco dancer—you'll see her picture in full colour in a future issue. Mad about "Night Train," the new movie of spies and counterspies—so mad about it that two-hour queues wait at its box-office. But most of all, New York loves the current exhibition, at The Metropolitan Museum of Art, of French painting, a huge, magnificent show with one hundred and seventy-nine canvases, from David to Toulouse-Lautrec.

Violet time. With your violet gloves this spring, with your Parma-violet suit, borrow from a gentler generation the sweet sentimentality of violet perfume.

Time flies, art too. Mr. Crowninshield, our Fine Arts Editor, flew to Mexico City where he spoke at an International Fashion Show. He's going to do us a piece soon on Mexico, with illustrations by our beloved Covarrubias.

More about ourselves. "Life" defines the subdebs' pet cultural media: "Vogue, Life, movies, and college musicals." ...You're probably used to Vogue in the newsreels by now, but did you know we're going on the radio, too? For fuller details, consult the clipping below.



Vogue to Go On Air to Latin America

As a part of the nation-wide program to develop closer cultural relations between the Republics of North and South America, Vogue Magazine will go on the air with a series of broadcasts to Latin America according to announcement. These broadcasts will cover a wide field of subjects that are of special interest to women—fashion, art, theatre, cinema, travel and decoration. The Vogue talks will be broadcast in Spanish over General Electric Station WGEO from Schenectady, twice each month, coincident with the publications of the fashion magazine.

Mrs. Alexander C. Forbes and Mrs. Hugh Fenwick, associate editors of Vogue, will participate in the broadcasts. Mrs. Forbes is a daughter of Mrs. Warren Delano Robbins and the late Mr. Robbins, who held many diplomatic posts in South America. She is a cousin of President Roosevelt. Mrs. Hugh Fenwick is a daughter of Ogden Hammond, former American Ambassador to Spain.

HOUBIGANT *gives you a thrilling rendezvous with your mirror!*

Translucid
(GLOWING THROUGH)

TRANSLUCID FOUNDATION LOTION—An entirely new powder-base, starting point of a Translucid make-up. Apply lightly to face and neck with finger tips. Keeps make-up fresh for hours. 4 shades—$1.50.

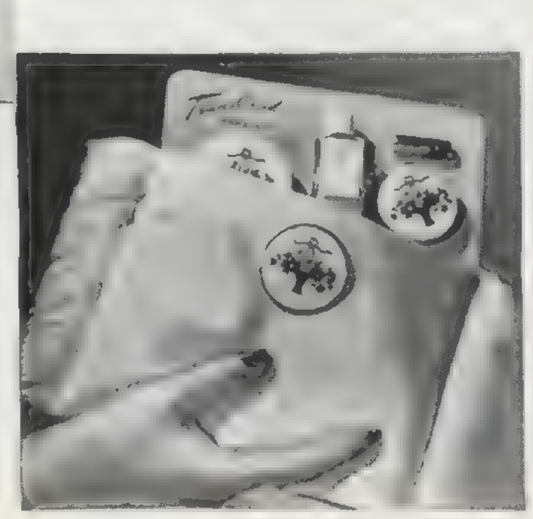
TRANSLUCID FACE POWDER—*sheer-sifted* to morning mist fineness. Created expressly to wear with the lotion. Assures that "glowing through" look. Stays on marvelously. 7 shades—$1.50.

TRANSLUCID ROUGE and matching LIPSTICK—important to the lovely Translucid make-up. Sheer in application. 6 shades—$1.00 each.

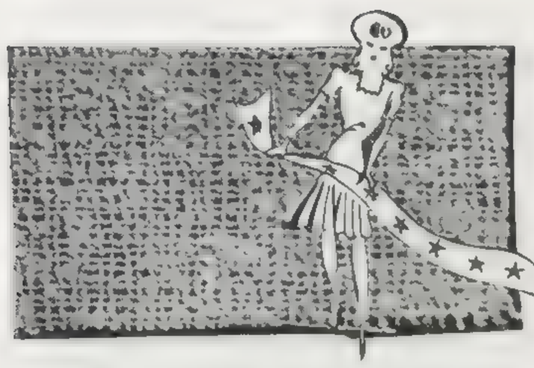
TRANSLUCID VANITY—so slim in your hands, yet so capacious—$1.50.

"NEW SHEER MAKE-UP for sheer beauty"

Tomorrow, see the beauty you've dreamed of, come true . . . with Translucid Make-Up . . . new . . . thrillingly sheer. . . created by Houbigant, treasure-house of fine beauty preparations for two centuries. Translucid is so diaphanous, so light a veil of beauty, it permits your own skin-tone to "glow through". . . giving you a loveliness that will thrill you and your mirror! See Translucid . . . *soon!*



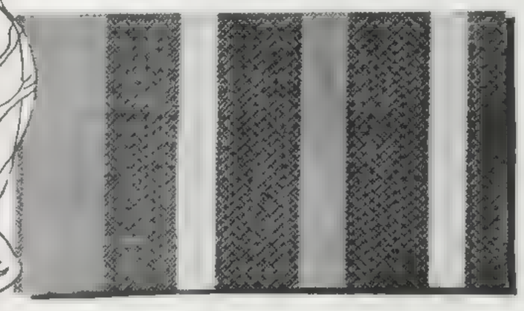
The luxurious TRANSLUCID INTRODUCTORY SET *—a peach-tone handkerchief case, perfumed and outfitted with travel-size Translucid Foundation Lotion, Face Powder, Rouge and Lipstick, $1.50.*



FRENCH BOUCLETTE LINEN. Lovely texture — porous, light, crush-resistant. 20 colors for suits, dresses, sports clothes. Washable. 33 inches. **1.75** yd.

LIBERTY OF LONDON TANA LAWN. Flower patterns in those inimitable Liberty colors on a fine cool lawn. Washes beautifully. 38 inches. **1.25** yd.

SWISS CLOQUE ORGANDY. Fresh, crisp, utterly feminine. Flower designs block-printed on washable, crush-resistant cloque organdy. 45 inches wide. **1.25** yd.

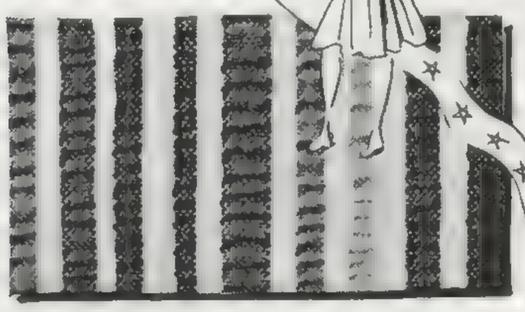


JULEP CLOTH. Top quality chambray. White stripes in various widths on colored grounds. Matching plains. Sanforized (residual shrinkage 1%). 36 inches wide. **65¢** yd.

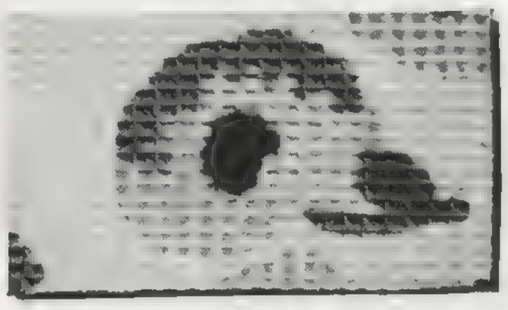
All Smart America

LOVES OUR COTTONS

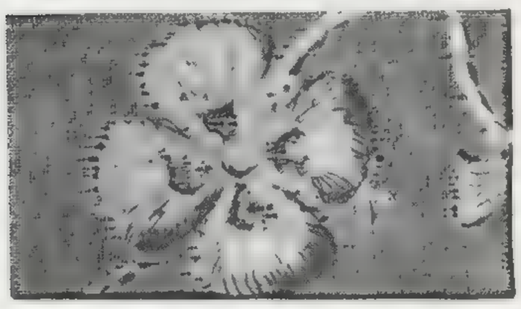
AND LINENS



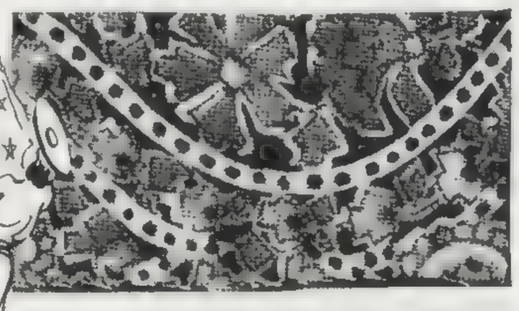
WOVEN SEERSUCKER. Yarn dyed stripes and plaids in sun-bright colors. Grand for sports clothes. Requires no ironing. 36 inches. **65¢** and **85¢** yd.



PRINTED PIQUES. Waffle and ribbed weaves in unusual designs and colors for all types of smart sportswear. 36 inches wide. **45¢** and **75¢** yd.



SWISS EMBROIDERED ORGANDY. Also embroidered batistes. Dainty designs in contrast or self-color — also all white. 36 inches. **1.50** to **6.50** yd.



ENGLISH PRINTED CHIFFON VOILE. A fine cotton voile imported by us. "Different" designs in lovely colors. Washes nicely. 38 inches. **1.25** yd.

"OLD KELTIC" IRISH LINEN. Fine quality for summer suits or dresses. T. B. L. crease-resistant finish. Sanforized (residual shrinkage 1%). 25 colors. 36 inches wide. **1.75** yd.

WHITE COTTONS. French batistes, Swiss organdies, plain and waffle piques, English faconne broadcloths, seersuckers, and embroidered piques, organdies, and batistes.

McCutcheon's, Third Floor . . . SAMPLES ON REQUEST

McCutcheon's

FIFTH AVENUE AT 49TH STREET • VOLUNTEER 5-1000

DISCOVERIES IN BEAUTY

VOGUE STUDIOS

In a real Bermuda setting stands "Easter Lily" perfume made by LiLi of Bermuda. The décor and gold seashell brooch (far right) are from Marcus, where you can also find all the floral fragrances of LiLi of Bermuda perfumes

You still have to go to Bermuda to see those famous fields of Easter lilies in bloom—but you can smell their legendary fragrance right here, in the "Easter Lily" perfume made by LiLi of Bermuda, and put up in a slender bottle that looks like an inverted lily-head. (It's photographed above.) Or you can enjoy, vicariously, Bermuda oleander, wild jasmine, passion-flower, or gardenia—they're all captured in LiLi of Bermuda scents.

The LiLi perfumes are made from the actual flowers, by the *enfleurage* method, or Hard Way. It's an ancient and highly complicated process involving fresh flowers, rare oils, alcohol, and skill—and it gives the perfumes that authentic flower-freshness that makes people say *"Mmmm!"* as you waft by.

Madame Rose Marie Bourdillon, herself a mass of Gallic charm, has opened a new charm school at 40 East Fiftieth Street, where she will undertake to make you over from head to foot—face, hair, figure, clothes, voice, everything—including outlook. After a preliminary analysis, Madame Bourdillon will tell you how you ought to do your hair—and you can have it re-styled that very day, if you like; what make-up to use, and how to use it; what clothes are right for you. Best of all, you can't possibly forget any of these words of wisdom. They're all put down, in black and white, on an easy-to-follow chart that you can take home.

Two new lipsticks that, together, will equip you for practically any contingency are Corday's "Horizon Red" and "Heavenly Red." (Both are scented with Corday's "Toujours Moi" fragrance.) "Horizon Red," a true, vivid red, is perfect to wear with the new red-white-and-blue colour schemes; the warmer "Heavenly Red" is designed to complement that universal love, beige, and is also fine with salad-greens, yellow, brown. Through some witchery, these lipsticks are also impervious to climate—refusing to get gooey in hot weather, or hard and dry when it's cold.

At Stern's, you can find lipstick-brushes, eyebrow pencils, and Lip Liners (lip pencils) made by Swick, a firm which concentrates on this rather specialized field. The sable lip-brushes come in three sizes, wash easily in hot water, and come back into shape quickly. Each brush comes in a little case—to protect it from dust, and your dressing-table from it.

If you've been reading about the Turbanwav—that fine new permanent that involves wearing a turban for twenty-four hours—and want to try one yourself, you can do it at Victor Vito's establishment, at 730 Fifth Avenue. The procedure is this: your hair is washed; then lotion is put on; then curlers (small ones); then your head is wrapped fetchingly in a turban—your own, if you like—and you walk out. The next morning you go back; the turban and curlers are removed, your hair is washed, and you emerge with a lovely and amazingly natural-looking permanent wave. Mr. Vito can also take the curl *out* of hair that's too curly—but don't ask us how he performs either miracle.

★ *You'll see a beautiful new complexion the very first time you try Pan-Cake Make-Up*

★ *You can face any close-up test because it helps conceal tiny complexion faults*

★ *You'll love it especially for evening because it stays on for hours without re-powdering*

PAN-CAKE MAKE-UP

Like magic, it creates new loveliness!

★ **You'll look more beautiful today, tonight...with Pan-Cake Make-Up. It creates new beauty instantly because it imparts a new complexion, lovely in color, smooth and flawless. As a time-saver it's a 'find,' it is so easy and quick to use. Originated by *Max Factor Hollywood* for Technicolor pictures, Pan-Cake Make-Up won almost instant popularity. Try it...and discover a miracle in make-up.**

Max Factor • Hollywood

Madeleine Carroll

in Paramount's Technicolor Picture

"VIRGINIA"

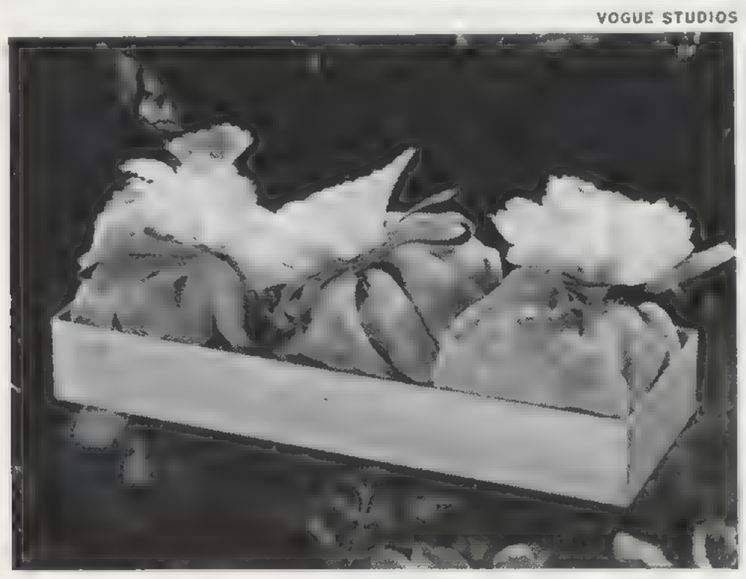
DISCOVERIES IN BEAUTY

A companion piece to the Milkmaid Cream is this "milk-can" filled with Milk Bath Foam. It's made of 70% pasteurized and dehydrated Borden's milk and whips itself into a fine, bubbly froth if you put a few scoopfuls into your bath. At Bonwit Teller

M. de Tuvaché introduces five new exciting perfumes—"Jungle Gardenia," "Algiers," "Sumatra," "Lilac Royal," and "Moroccan Rose." Lovely and disturbing, these fine American perfumes can be found in charming, classical bottles at Bergdorf Goodman

The very thing you've been looking for to hold a flower in place on your spring suit (or in your hair). Just pin on this little "Bowknot" and insert the flower stem between the bow and the elastic behind it. You can find it at Altman's notion counter

VOGUE STUDIOS



Nine different herbs go into the making of this Tressglo hair rinse —fresh and fragrant as an entire garden. Charles Bock of East Fifty-Seventh Street will give you this brightening rinse in his salon, or, if you wish, he'll sell you the packages for use at home

FROMM FASHIONS

now presented by
this distinguished group
of **America's leading stores**

J. L. Hudson Co. . . . *Detroit, Michigan*
H. Liebes & Co. . . . *San Francisco, Cal.*
L. S. Ayres & Co. Inc. . *Indianapolis, Ind.*
A. Polsky Company . . . . *Akron, Ohio*
Hess Bros. . . . . . *Allentown, Pa.*
Rich's . . . . . *Atlanta, Georgia*
Dein-Bacher, Inc. . *Atlantic City, N. J.*
Hutzler Brothers . . *Baltimore, Maryland*
Fowler, Dick & Walker *Binghamton, N. Y.*
Burger-Phillips Co. *Birmingham, Alabama*
R. H. Stearns Company . . *Boston, Mass.*
Flint & Kent, Inc. . . . . *Buffalo, N. Y.*
Stern & Mann Co. . . . . *Canton, Ohio*
J. B. Ivey & Co. . . . . *Charlotte, N. C.*
Halle Bros. Co. . . . . *Cleveland, Ohio*
Engel & Fetzer Co. . . . *Cleveland, Ohio*
Rike-Kumler Co. Inc. . . . *Dayton, Ohio*
Daniels & Fisher Stores Co. *Denver, Colorado*
Younker Bros. . . . . *Des Moines, Iowa*
Oreck's Inc. . . . . . *Duluth, Minn.*
Popular Dry Goods Co. Inc. *El Paso, Texas*
De Jong's, Inc. . . . . . *Evansville, Ind.*
Wolf & Dessauer . *Fort Wayne, Indiana*
Fair (Schermerhorn Co.) *Fort Worth, Texas*
Mary Sach's Shops . . *Harrisburg, Pa.*
Foley Bros. Dry Goods Co. *Houston, Texas*
Harzfeld's Inc. . . . . *Kansas City, Mo.*
S. H. George & Sons, Inc. *Knoxville, Tenn.*
Pfeifer Bros. . . . . *Little Rock, Ark.*
J. W. Robinson Co. . . *Los Angeles, Cal.*
Bullock's-Wilshire . . . *Los Angeles, Cal.*
Stewart Dry Goods Co. *Louisville, Kentucky*
T. A. Chapman Co. . *Milwaukee, Wisc.*
Levy's Ladies' Toggery, Inc. *Memphis, Tenn.*
Dayton Co. . . . . . *Minneapolis, Minn.*
Cain-Sloan Co. . . . *Nashville, Tenn.*
L. Bamberger & Co. . . . *Newark, N. J.*
D. H. Holmes Co. Ltd. . *New Orleans, La.*
Kerr Dry Goods Co. Inc. *Oklahoma City, Okla.*
Thos. Kilpatrick & Co. . . *Omaha, Nebr.*
Bonwit Teller, Inc. . . *Philadelphia, Pa.*
Strawbridge & Clothier Inc. . *Phila., Pa.*
Jos. Horne Co. . . . . . *Pittsburgh, Pa.*
Gladding's Inc. . . . . *Providence, R. I.*
Thalhimer Bros. Inc. . . . *Richmond, Va.*
Sibley, Lindsay & Curr Co. *Rochester, N. Y.*
Auerbach Co. . . *Salt Lake City, Utah*
Frost Bros. & Co. Inc. *San Antonio, Texas*
Best's Apparel, Inc. . . . *Seattle, Wash.*
Stix Baer & Fuller Co. . . *St. Louis, Mo.*
Golden Rule Dept. Store *St. Paul, Minn.*
Forbes & Wallace . . *Springfield, Mass.*
W. I. Addis Co. Inc. . . . *Syracuse, N. Y.*
La Salle & Koch . . . . . *Toledo, Ohio*
Woodward & Lothrop, Inc. *Washington, D.C.*
Stone & Thomas . . *Wheeling, W. Va.*
Geo. Innes Dry Goods Co. *Wichita, Kans.*
Fowler, Dick & Walker *Wilkes Barre, Pa.*
H. Braunstein, Inc. . . *Wilmington, Del.*
Richard Healy Co. Inc. . *Worcester, Mass.*
Strouss-Hirshberg Co. . *Youngstown, Ohio*

At leading stores in **New York City** *and at the leading store in* **Chicago.**

FROMM BROS.

Present

Omar Kiam's **Spring Dolman**

with a surprise up its sleeve!

It looks like a cape! But clever designing gives it a sleeve falling softly from the shoulder. See it in the dramatic Spring collection in *Bright with Silver* fox . . . made by Fromm, and sold direct to retail stores. At the important centers of fashion listed opposite.

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Every Fromm Fashion bears this identifying label

In this bouquet from
Friendship's Garden
Pink betokens Pure Love
Violet betokens Modesty
Rose betokens Majesty & Love
TOILET SOAP
EARLY AMERICAN
Friendship's Garden
THE TREASURE BOX · ONE DOLLAR
Contains: Toilet Soap, Sachet, Guest Toilet Water, Guest Talcum
A Shulton Original *Trade Mark Reg. U. S. Pat. Off. by SHULTON, Inc. • 5th Avenue, New York • Hoboken, N. J.

YACHTING IN THE ARGENTINE

(Continued from page 74) The more adventurous go even further; past Rosario, stopping for the night at little shore towns, dining at the little cafés and playing *bochos* on the lawn after dinner; up to Corrientes, three weeks away from the Tigre, where parrots flash through the moss-hung trees and enormous mauve water-lilies line the banks.

At Corrientes, there is a choice between two further trips—one to Iguassú Falls, in the corner of Brazil between Argentina and Paraguay; the other, up the Paraguay River to Paraguay's capital, Asunción. Iguassú Falls are two miles wide, almost as high as Victoria, and so beautiful in their wild and lonely jungle setting that Mrs. Theodore Roosevelt could only write, in the government hotel register, "Alas, my poor Niagara!"

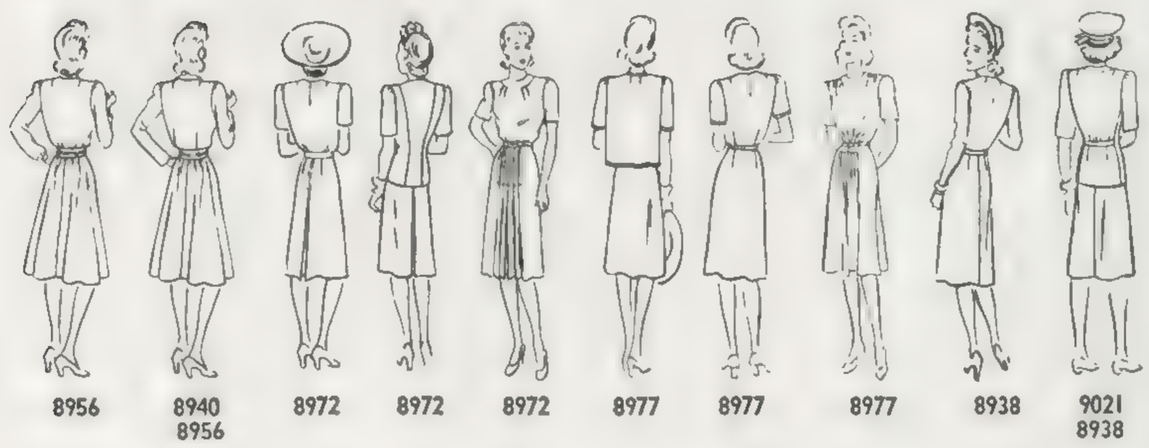
Asunción is one of the most picturesque of all the South American capitals—a faded, brooding city, full of broken plaster palaces, heavy with flowers. Here the dictator, Lopez, brought his Irish mistress, Eliza Lynch, in the middle of the nineteenth century, during Paraguay's bloody five-year war with Brazil. Now visitors stay in the palace he built for her—a low building with patios full of jasmine and two quite primitive, but high-ceilinged, banqueting halls. The little shops are hung with snake skins, and cabinets are full of sandalwood and rosewood boxes. The streets are lined with high, jasmine-covered walls, and lovely trees, with bright red flowers called the "Federal Star."

Visitors to Argentina, who want to make one of these trips, can join one of the three main Buenos Aires yacht clubs: the Yacht Club Argentino, the Nautico San Isidro, or the Tigre. (North American visitors can make these arrangements through their bank, or tourist agency, or through a yacht club here.) There are no yacht brokers in Buenos Aires, so the clubs are the only responsible agencies for putting the traveller in touch with private owners willing to charter their boats. The regular yachting season lasts from December until April, but these trips to the warmer north can be made almost all year 'round.

For those who like sailing, there is the broad estuary of the Río de la Plata, between the Tigre and the sea. Argentinians often cross over from Buenos Aires to Punta del Este, near Montevideo in Uruguay. In this gay town, a little like Newport, there is a wonderful, white sandy beach; gambling in the famous Hotel Nognaro; and, further out, good deep-sea fishing.

But most visitors to Buenos Aires will do as the Argentines do—rent a little boat for the day; take a picnic lunch along; and spend the long day in the lovely intricacies of the Tigre's canals.

DESIGNS FOR DRESSMAKING



Here are additional views of the Vogue Designs for Dressmaking shown in detail on pages 94 and 95...making up your new jacket-dresses. No. 8956 and No. 8977, both "Easy-to-Make," are designed for sizes 12 to 18 (30 to 36). Designs 8940, "Easy-to-Make," 9021, 8938, and 8972 are designed for sizes 12 to 20 (30 to 38)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 136

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD
MILWAUKEE • MINNEAPOLIS • PROVIDENCE • PHILADELPHIA • ST. LOUIS

SAYS MRS. JOHN BOLES BISSELL OF MINNEAPOLIS...

"inspired by my Community Tea and Coffee Service"

AFTERNOON TEA and after-dinner coffee are gracious, popular customs . . . easy for the bride blessed with a Tea and Coffee Service in Community Plate*. Pictured on Mrs. Bissell's tea table is the GEORGIAN design, a popular classic. Only $70 installs this complete 5-piece Tea and Coffee Set at your favorite bride's fireside. For $37.50 you can buy a 3-piece Coffee Set; for $32.50 a Tea Set. Six patterns to choose from—all made for a lifetime of loveliness!

GIFT HUNTING? SEE THESE, TOO!

Double Vegetable Dish	$15.00
Bread Tray	7.50
Meat Platter	15.00
Cake Plate	7.50
Water Pitcher	15.00

BUDGET TERMS *at your silverware dealer's*

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BRITISH CHILDREN, BROADCASTING

REAL drama—spontaneous, untampered-with—are the America-to-England broadcasts of young British évacués. (Pictured on pages 66-67.) The program is "Friendship's Bridge," sent out at four o'clock on Tuesdays over New York's WMCA (long-wave) and Boston's WRUL (short wave).

Each broadcast is a private event—to the six or eight children taking part; to the six or eight families waiting across the Atlantic. The children are chosen from letters written by their mothers or foster parents to Miss Ruth Welch, director of the program. Miss Welch cables each family in England the exact time and wave-length of the program—so each child thinks of the broadcast not in terms of millions of silent listeners, but of his own small beloved audience.

Shy at first, the children gather at two o'clock in WMCA's bright red, white and blue studio. There Bob Emery, master of ceremonies, goes about breaking the ice. He seats the children informally around a table overhung with three shiny silver microphones; talks with them; makes small jokes. He organizes word games, guessing games. The children's eyes brighten; their impassive little faces relax. At the back of the room sit the mothers or American foster parents who always accompany their charges. Keeping one eye on the young broadcasters, they fidget, talk nervously among themselves.

FOUR O'CLOCK—THE PROGRAM STARTS

By four o'clock, the children are having a splendid time, even the older ones who felt a little silly at first playing with those babies of five or six. As if it were a birthday party, jokes and sudden laughter bubble spontaneously. Only the adults can't relax. At one minute after four, the show goes on the air. Giggles are smothered; silence spreads. Every one sings, "There'll always be an England."

One by one, the children are introduced by the master of ceremonies, who starts a fifteen-minute round-table on "Reactions to America," with special attention to ice-cream and skyscrapers. The second quarter-hour is broadcast directly to England, while America can listen by short-wave.

As soon as the second half begins, tension mounts, even in the smallest children. They squirm on their chairs; sometimes they tuck their heads on their arms and lean their elbows on the table. Invariably, they clutch the microphone too close, as if it were a favourite doll. Some children giggle. Most of them are factual and calm. Almost none ever cries.

After the children have said their hellos and given irrelevant little snatches of news, there is often time for one or two of the mothers to speak a sentence. One Tuesday, Mrs. Martin Glenser came with her two-and-a-half-year-old daughter. She hadn't heard from her husband, an official in the British Broadcasting Company, since his offices were bombed.

"Please tell us," she asked him, "if you hear us." An hour later, she held a reassuring cable.

At Christmas, WMCA gave a party for all the children who had been on the "Friendship Bridge" program. One little girl, Jean Stuart, came in with a long face. She had no relatives in America, and Christmas, despite all the kindly efforts, was turning out to be lonely without them. Miss Welch gave her a letter which saved the day—a letter from another Jean Stuart, the same age, living in Australia. She had heard the program from the other side of the world, and was writing to wish her namesake a Merry Christmas.

On January twentieth, "Friendship Bridge" received a letter from the editor of the *London Express*, Andrew Christianson. "Last Tuesday," he wrote, "I had the great privilege of hearing my children, Antoinette, Rita, and Andrew, broadcast from WMCA on your program. I should like to tell you how much I appreciate your organization's warm and friendly gesture, and I am sure I speak for all those parents in England whose children are safe and happy in the United States."

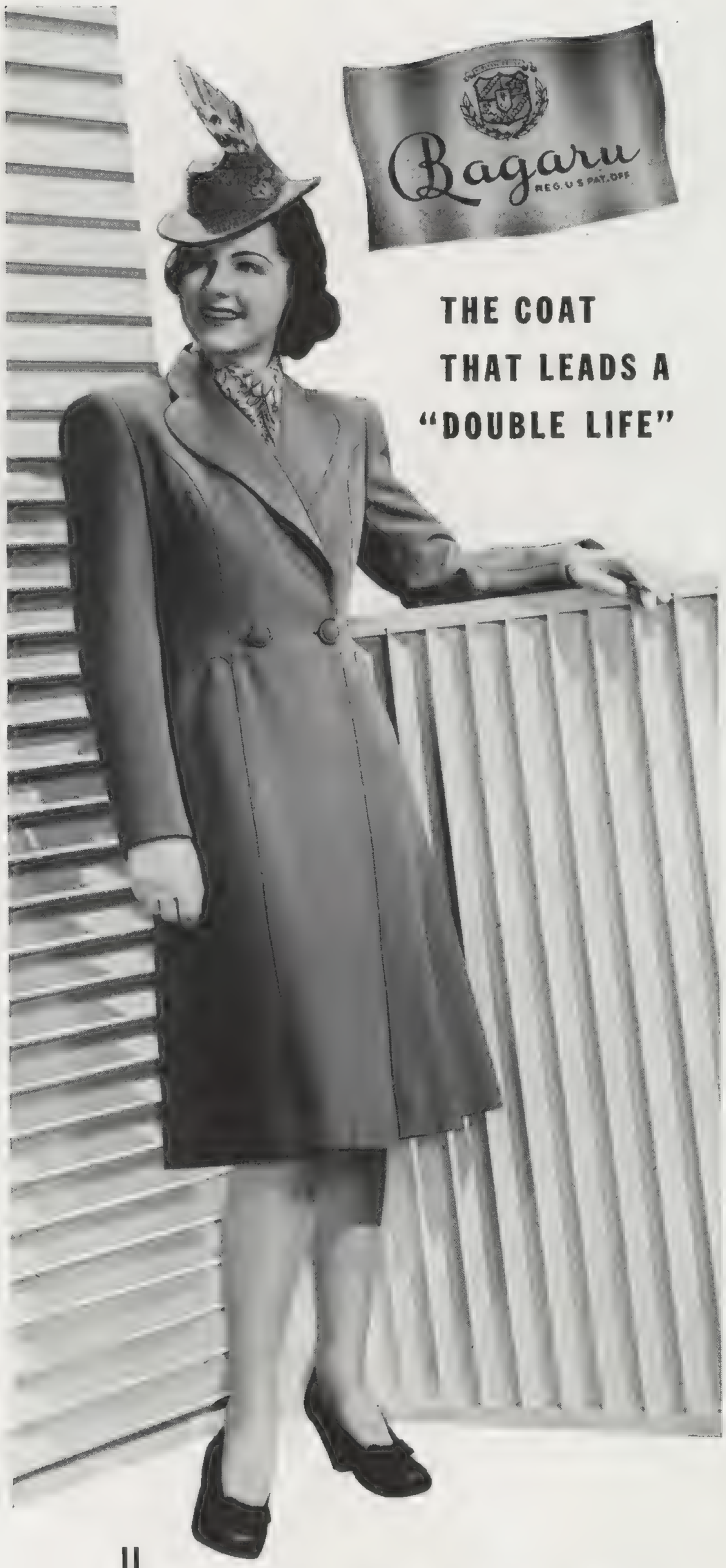
TEMPT ADAM WITH

"May Apple"

NEW MAKE-UP SHADE
FOR A MODERN EVE

A luscious, flaming, *vital* color for your lips and nails—with rouge and powder to blend—"May Apple" is the newest Barbara Gould creation for this spring and coming summer. Just enough blue for a cool "transparent" touch, in a heat-wave of sultry red. It flatters almost every type; thrills almost every man! You'll find "May Apple" now, at all the better cosmetic counters. Lipstick $1; rouge 85c; nail polish 25c; face powder $1.

Barbara Gould INC.
DISTRIBUTORS, NEW YORK



Here is all-occasion versatility achieved with the simple undated lines Americans appreciate most.

Dress it up with frivolous accessories and win compliments at luncheon. Set it off with tailored "etceteras" and you're right for a day in town or country. In all virgin wool fabric, treated to retain drape and lustre. $29.95

Other BAGARU "double duty" coats now on display at fine shops everywhere. For store nearest you, write BAGEDONOW BROS. Inc., 512 Seventh Ave., N. Y.

"UNDER TWENTY" FASHIONS

THE following is a list of shops throughout the country which have the clothes shown on pages 98 and 99.

ABILENE, Texas	ERNEST GRISSOM, INC.
ANN ARBOR, Michigan	GOODYEAR'S
ARDMORE, Pennsylvania	BEST & CO.
ASHEVILLE, North Carolina	JEAN WEST
BALTIMORE, Maryland	HUTZLER BROTHERS CO.
BROOKLINE, Massachusetts	BEST & CO.
CINCINNATI, Ohio	MABLEY & CAREW CO.
CLEVELAND HEIGHTS, Ohio	BEST & CO.
EL PASO, Texas	POPULAR DRY GOODS CO.
GRAND RAPIDS, Michigan	THE STRAUSS SHOP
GROSSE POINTE, Michigan	BEST & CO.
HARTFORD, Connecticut	G. FOX & CO.
HAZLETON, Pennsylvania	WEARS, INC.
LINCOLN, Nebraska	HOVLAND-SWANSON CO.
LITTLE ROCK, Arkansas	THE M. M. COHN COMPANY
LOS ANGELES, California	J. W. ROBINSON CO.
NORFOLK, Virginia	THE HOUSE OF ARTHER MORRIS
ORLANDO, Florida	DICKSON-IVES COMPANY
PITTSBURGH, Pennsylvania	KAUFMANN'S DEPT. STORE
ST. LOUIS, Missouri	SCRUGGS-VANDERVOORT-BARNEY, INC.
ST. PAUL, Minnesota	FRANK MURPHY
SAN FRANCISCO, California	THE WHITE HOUSE
SCRANTON, Pennsylvania	THE HEINZ STORE
SEATTLE, Washington	FREDERICK & NELSON
SPRINGFIELD, Massachusetts	FORBES & WALLACE
WASHINGTON, D. C.	BEST & CO.
WASHINGTON, Pennsylvania	HAL LEWIS
WATERBURY, Connecticut	FORESTER, INCORPORATED
WICHITA, Kansas	GEO. INNES CO.
WINNETKA, Illinois	BEST & CO.

A MEMORABLE MEAL

(Continued from page 69) clean, with none of that sickly suspicion of brown sugar so often found in American importations.

Need I say that the talk was in a class with the food and drink? Consider that our host has published three Pulitzer Prize winners; that Hillyer is the poet and the teacher of poets; that Hopper, also of the Harvard faculty, is an authority on the dizzy careers of modern governments; that Mrs. Russell was once known to every theatregoer as Ada Russell before she became the companion and literary executor of Amy Lowell; that Alexander Williams is the music critic of the *Boston Herald;* and that Everett is the editor of Little, Brown, and Company. Do you wonder then that my wife and I lingered until after midnight, even though our journey home was a matter of fifty miles?

BAKED CHOCOLATE PUDDING

Melt three squares of unsweetened chocolate with a tablespoonful of hot water in a double-boiler; then add slowly a half-cupful of sugar and a heaping tablespoonful of flour. Mix these well together; then pour in a half-cupful of melted butter and two teaspoonfuls of vanilla.

Remove from the fire and add four well-beaten egg yolks; then beat the egg whites and fold into the chocolate mixture. Put into a well-buttered china mould and set the mould in a pan of hot water. Bake in a moderate oven for one hour. Let it cool in the mould. When cold, turn into a dessert dish, and serve with mocha cream sauce.

MOCHA CREAM SAUCE. Beat two egg yolks and add a quarter-cupful of sugar, a pinch of salt, and a half-cupful of very strong coffee. Cook in a double-boiler until thick. When cold, fold into a cupful of whipped cream.

ANOTHER Bedtime Story

Sleeping Beauty

$2.50 *and* $4.50

This is the story of a night cream that vanishes in application. **NIGHT-TONE** . . . originated by **FRANCES DENNEY** . . . a *completely* greaseless aid to beauty . . . leaves the skin soft and faintly fragrant.

Frances Denney
OF PHILADELPHIA

CONNECTICUT . . . IN PROFILE

By Jan Spiess

A MAN'S profile is hewn out by his thoughts, his way of life. A state has a profile, too. It is the inherent character of the state, separate by some strange alchemy from its nearest neighbour. Connecticut is that way...separate in character from her five New England sisters. It is less rugged than Vermont; more personal than Maine; homelier than Massachusetts; gentler than New Hampshire; not as compact as Rhode Island. Even the small cities have rural streets lined with huge, gnarled trees, and it is easy to sense and smell the countryside back of them. Perhaps the reason for this is the tradition of beautiful simplicity that is engraved on the face of Connecticut.

This tradition of simplicity is the heritage of Connecticut. It began with the first settlers. It has maintained itself as glowingly in the Connecticut Yankee's heart as the precious spark of "borrowed fire" was on the neighbour's hearth...that fire that could be carried on a shovel to relight a cold hearth. It might symbolize the intense fellow feeling between these natives of the Nutmeg State. They do not welcome change. There is a saying credited to them, "It is new, and we don't want it; we don't know anything about it, and we don't like it, and we won't have it."

CONNECTICUT YANKEES

America seeded herself in Connecticut as well as on Plymouth Rock. You'll see the gnarled roots there still. Going into the state beyond the New York border, leaving the highway for byways and country roads, you come upon those roots in old taverns where General Putnam, swashbuckling, hard-swearing, stopped for a meal. There is even "Put's Hill," where the doughty soldier rode shouting insults, magnificent as Bronx cheers, over his shoulder at the British pursuers. "Ya, ya, you can't catch us," all the Connecticut Yankees shouted.

The farm and tomb of General Putnam are in Brooklyn, Connecticut. It is a quiet town, heavy with peace and serenity.

But even while the Yankees were warring, they were digging other roots. They made schools for their youngsters, those apple-cheeked, rugged boys and girls who so quickly shouldered burdens beside "Ma" and "Pa." New Haven and Hartford had schools in 1643, and Windsor had a school in 1644. But the boys saw that going to school didn't make sissies of them...they fought in gangs to and from school, and they fought the teacher when they grew tired of sitting on the backless benches. Equipment for school was rough and ready as the pupils themselves. In Stamford, slates and slate-pencils were cut from the hillside, and squeaking them together was a form of spine-chilling teacher-baiting that even wide-eyed little girls indulged in.

Their schoolbook was the hornbook, and to the earnest young scholar it was as much a work of individual art as a sampler was to his sister. The hornbook was shaped like a paddle —the more earnest the scholar the more he needed that shaped schoolbook—on one side of it was fastened a piece of pigskin on which was printed the Lord's Prayer, the alphabet, and the numbers up to ten. Over the lesson, and transparent enough to be seen through, was laid a thin piece of horn bound to the book with a thong of flat leather and tiny brass tacks. One lad, beside his lessons, had written the following verse for posterity:

"Multiplication is a vexation,
Division is as bad.
The rule of three, it puzzles me,
And fractions drive me mad."

The frank individualism from early boyhood was responsible for a splendid free architectural form that might have brought cheers from the spirit of Sir Christopher Wren. The old meeting-house on the New England (Continued on page 114)

Rich in Tradition

These designs were inspired by the creative genius of old-time silversmiths. They charmingly reflect all the gracious tradition of by-gone days.

GEORGIAN
OLD COLONIAL
OLD NEWBURY
MARY CHILTON

Distinctive Beauty

Decoration without ostentation. Full of appeal to the brides who enjoy today's return to the age of elegance and femininity.

RAMBLER ROSE
CANDLELIGHT
LOUIS XIV
ROYAL WINDSOR

Classic Simplicity

With all the serene loveliness of a mountain pool glimmering in the sunshine. A happy group of patterns for those who enjoy quiet dignity of form and design.

CHIPPENDALE
OLD LACE
CASCADE
SYMPHONY

The New OLD MIRROR

Aristocrats of the dinner table

These lovely TOWLE Sterling patterns are rivals for your lifelong companionship to serve you with beauty and give your guests gracious welcome. Which will be your happy choice?

One group of designs, of course, will appeal to you most — and here you will surely discover the pattern you like best — one whose lasting beauty will make it your lifelong treasure.

TOWLE Sterling (solid silver) is not expensive. . . . A "Place Service" of knife, fork, teaspoon, cream soup spoon, salad fork and butter spreader costs only about $16.75, depending upon your choice of pattern.

STERLING ONLY

Towle

WITH CRAFT TRADITIONS

SINCE 1690

WRITE FOR *"How to Plan Your Wedding and Your Silver,"* a book of helpful information. Twenty-four fascinating pages. Very practical and priceless — pictures and prices of all TOWLE patterns with chart of engraving suggestions.

THE TOWLE SILVERSMITHS — Dept. K-3
Newburyport, Massachusetts

Please send free folders on _____ patterns.
I enclose 10 cents for new book.
Name and Address _____

No Compromise for Americans

SAYS

BETTY BARRETT

She's an American girl herself, this smart young Betty Barrett. "Give up glamour for comfort? Certainly not! Exchange fit for flattery? Never! We Americans won't compromise!"

If you, like Betty Barrett, want everything in one shoe you'll take to her smart young shoes for Spring . . . you'll like their distinction, their beautiful cut and fit, their modest price.

Betty Barrett

"ORIGINALS"

Barrett Shoe Co., Frankfort, Ky.

Division of General Shoe Corporation

CONNECTICUT . . . IN PROFILE

(Continued from page 112) Commons (and you can find many of them still in Connecticut) is as rarely exquisite as a Grecian urn. Stark-white in the centre of a small town, cornered by the brown, well-worn roads, flanked by houses with hospitable Colonial doorways, the meeting-house stands firm as a footnote to history. If the old Pequot Path passes its door, then it was there that Paul Revere, war-paint streaked on his face, spurred his foam-flecked horse on his way to Philadelphia in 1773 to tell them about the Boston Tea-Party; if the Mystic River passes near it, then it was there that Clipper Ships slid away to exciting runs around the Horn to California; if it was in Old Lyme, it was attended by the sea-captains whose own homes were treasure-chests of Paisley shawls, ivory images, and exquisite tapestries from the Orient.

FAIRFIELD, CONNECTICUT

It is a fantastically easy game to re-people Connecticut with historic shades. A little town, plain as a green window-shutter, will have back of it stories enough to make a history book of its own. Take the little town of Fairfield; the deeds in the county court-house show the "long lots" that were originally laid out from the shore inland for ten miles to prevent a certain Sir Edmund Andros from claiming them for the Crown. The town was destroyed by the British during the War of Independence, and to-day when a Fairfield native talks about the house that was rebuilt after the fire he means that fire of the Revolution.

And one can be shown the very spot where the pond was that floated or sunk witches by "trial by water." Mercy Disbrow and Elizabeth Clawson, buoyant with innocence, floated to reprieve. Gossip hangs round the Thaddeus Burr house of a flirtation between Aaron Burr and Dorothy Quincy (wife-to-be of John Hancock) during the siege of Boston. And in Old Connecticut, they had the same independence about their Thanksgiving Day that they showed just last year. In 1636, Thanksgiving was celebrated on December 22.

CONNECTICUT, TO-DAY AND TO-MORROW

Connecticut's involvement with her past has not lessened her brisk interest in her present and future. Just as in early Colonial days, she put a finger in every possible pie from Indian warfare to whaling, from county fairs to quilting bees, so to-day she boasts an interest in modern industry from hats to typewriters to munition factories. The fiddler may be playing "Turkey in the Straw," but he is swinging it slyly, too. There may have been wild, spontaneous fun in the days when the community met to raise Nehimiah Burr's barn, when the men made visits to the rum barrel and then played music on jew's-harps and cornstalks turned to fiddles. There is fun to-day, too, in the little theatres, on the beaches, at the county fairs, and in winter on the ski hills.

The native is polite to "foreigners" from other states, but he is free to say he likes his own kin best. Only no matter what happened, he'd stand back of his country with all he had...after all, the stone that the Statue of Liberty rests on was hewn from Connecticut granite.

TO OUR CONTRIBUTORS

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Small Town Girl Captivates New York!

Young housewife of Rocky River, O., makes herself over at home through DuBarry Success Course—wins National Beauty Contest.

(*Before*) (*After*)

Mrs. Elizabeth Prasse, 24, had natural good looks, but she was much too heavy for her height, was worried about her posture, her skin, her hair. She wanted to do something about it. So she enrolled in the DuBarry Success Course, was given an individual routine to follow right in her own home.

In six weeks she lost 19 pounds, streamlined her figure to almost perfect proportions, "startled her friends" by the change. "My skin is now soft and clear," she wrote, "my hair has a new sheen. I'm healthy, happy—an altogether different girl. Thanks from the bottom of my heart for all your help."

Elizabeth Prasse writes: "The DuBarry Success Course has done wonders for me. My posture has so improved that I stand an inch taller. My knowledge of make-up and hair-styling has given me a self-assurance I have never known before."

A few weeks after completing the DuBarry Success Course, Elizabeth Prasse, now a vibrant, slender beauty, was chosen a winner in a national contest for achievement in face, figure and fascination. In New York, beauty experts acclaimed her loveliness and she was complimented by famous fashion photographers for her perfect figure.

Enthusiastic Students Write:

"I would not go back to the woman I was two weeks ago for all the world." D. K., Connecticut.

"Twenty-six pounds are a part of my past. It's fun to hear people say, 'You've lost weight, but don't have that tired drawn look!' " B. L., New York.

"Next week I am going to be 45 and I feel younger and happier than I have in 15 years." N. S., Nevada.

"Not the least thrilling part is the knowledge that I can go on forever being a well-groomed, trim-looking woman." M. A., Alabama.

"It's the most exciting fun I've ever had and already I feel 100% better." L. M., Arizona.

"My husband says I look 10 years younger already, so you see we are both pleased." J. W., California.

"The money spent seems such a very small amount in proportion to what I have received." W. B., Fla.

Have YOU the Courage to be Beautiful?

Elizabeth Prasse is just one of more than fifteen thousand women—housewives, business girls, nurses, teachers, students—who have found the DuBarry Success Course a new way to beauty at home. The Course comes to you wherever you are, shows you how to use the same methods taught by Ann Delafield at the famous Richard Hudnut Success School, New York. It brings you a program for your individual needs—skin, hair, figure, posture, weight—tells and shows you what to do every day for six exciting weeks. Spend a part of your spare time each day really following this plan and you, too, can learn this new way to loveliness.

Get The Full Story—Send at once for the book, "Six Weeks From Tonight." It will bring you the whole fascinating story of the DuBarry Home Success Course and what it can mean to you.

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DuBarry Success Course

ANN DELAFIELD, *Directing*

RICHARD HUDNUT *DUBARRY* SALON, Dept. S-1Q, 693 Fifth Ave., New York, N. Y.
Please send me the book, "Six Weeks From Tonight," telling all about the DuBarry Home Success Course.

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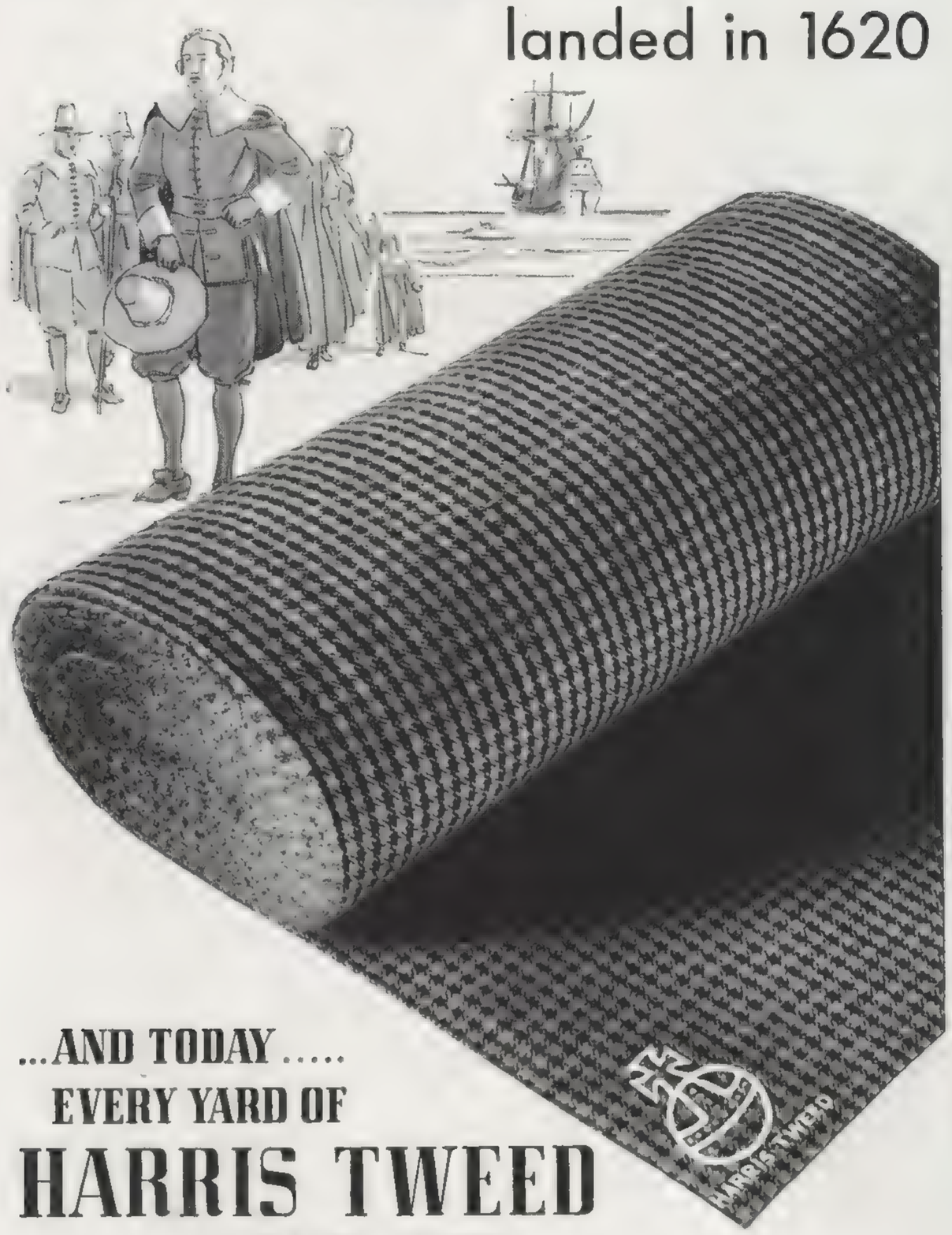
City _____ *State* _____

Age _____ *Occupation* _____

Before the Mayflower landed in 1620



...AND TODAY..... EVERY YARD OF HARRIS TWEED IS HAND WOVEN

LONG before the Mayflower landed in America, the crofters in the Outer Hebrides were making Harris Tweed. In these lonely wind-swept islands on the West of Scotland, the art of making this world-famous cloth has been handed down from generation to generation.

Only the virgin wool of Scottish sheep is used, traditional colors are maintained—every yard is hand-woven. It is more than a fine cloth with wonderful wearing qualities and fashion styles . . . it is a symbol of pride in individual craftsmanship that is getting rare in the hurried world in which we live.

You can always be proud of a garment made from Harris Tweed, there's an atmosphere about it—it speaks style and quality wherever you are. This year more than ever it is fashionable—there's a wide range of designs to choose from.

The following is the definition of Harris Tweed as accepted by the Board of Trade:—

"'Harris Tweed' means a Tweed made from pure virgin wool produced in Scotland, spun, dyed and finished in the Outer Hebrides and hand-woven by the Islanders at their own homes in the Islands of Lewis, Harris, Uist, Barra and their several purtenances and all known as the Outer Hebrides."

HAND WOVEN
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Issued by The Harris Tweed Association Ltd., 5 Coleman Street, London, E.C. 2

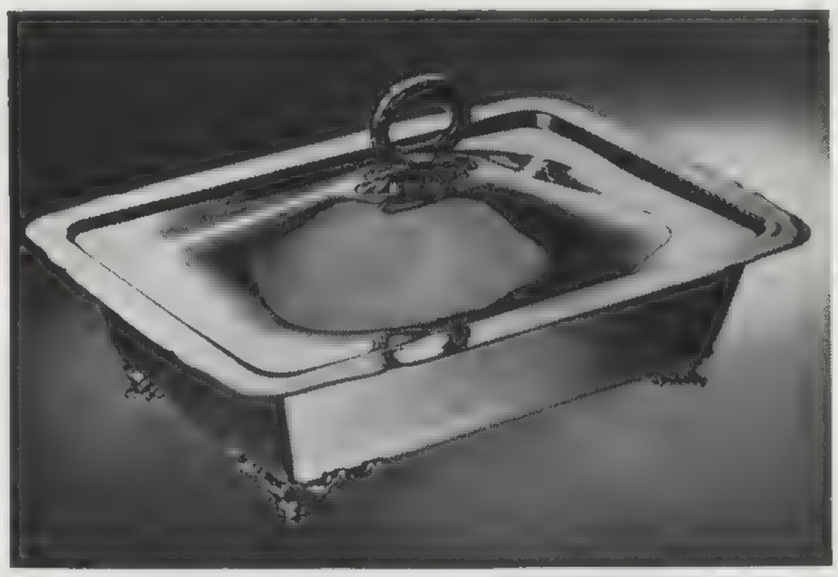
LASTING DESIGNS

Shining assets for any household, from American silversmiths

SEVERAL of the well-known manufacturers of sterling silver make plated silver, as well, and give it the benefit of the integrity of their skilful workmanship and design. The improved quality and classic designs in modern plated silver give it a place all its own. You can use it complacently; you can give it with the comfortable assurance of a welcome.

All the plated silver pieces photographed here have a simplicity of design that will harmonize with other silver. They will blend equally well with traditional or modern settings; they are comparatively moderate in price and will last for years.

In choosing plated ware, it is especially important to know the maker or shop from which you buy. On these pages, you find excellent examples of plated silver that can be bought at good jewellers throughout the country.



In the photograph above, Reed and Barton's "Mayflower" covered vegetable dish is especially useful because of its double compartments. Severely simple in line, it would look well in any setting. And its price—$27.50—is comparatively low for its size

Gorham makes the two plated hollow ware pieces in this photograph. The open vegetable dish has an ebony handle and costs about $15. The gracefully designed bowl would be very decorative filled with either flowers or fruit. It costs about $10

IN PLATED SILVER

This vegetable dish is in Community Plate's Old English Melon design. Although traditional in feeling, it would be equally at home in a modern setting. Fashioned on generous lines, it would make a useful present, and you can buy it for around $30

Wallace makes this plated bowl and silent butler. The bowl can be bought in five sizes, ranging from about $5 to around $10. Instead of giving just one as a wedding present, you might give the set as a magnificent gesture. The silent butler costs about $8

NYHOLM

Both the plated water-pitcher and the set of two salts and two peppers are from International. The set of open salts and peppers costs about $25. The water-pitcher in International's new "Tropical" line was designed by Carl C. Braun. It costs about $9

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THIRTEEN . . .

By Missy Geer

THIRTEEN...a dangerous number, a dangerous age. Life suddenly changes, and Julius Caesar becomes inextricably involved with Tyrone Power—and dances. This is the beginning, this is the début of débuts.

Long after your real début, you do not forget these first dances: the Junior Holidays, the Get-Togethers, the Robinsons. The receiving-line and half-curtsying, the shining floor, the music, the unfamiliar feeling of long skirts flowing against your feet as you dance, the dizziness of a waltz. And, in the balconies around the ballroom, Parents looking down, amused, a trifle sentimental.

Through the music and the laughter—the tension and the fright, the smile frozen, the feet forgetting the rhythm, stumbling. At thirteen, it matters so much. At thirteen, being stuck is not something to make conversation about. It feels like cheating at school; it feels like failing an examination. And you are not stuck alone, you are stuck with some one else, presumably some one whose name you don't know—and don't dare ask. And if you do know, then it's worse, because you have nothing left to talk about.

I remember girls who danced all evening with the same boy. Their shining eyes had tears in them, excitement had died with the first half-hour—girls who were pretty and attractive, who should have been having a whirl. But looks are not enough.

THE PROBLEM OF THE BOY

I remember the small boys who should never have been there at all. Boys who announced with remarkable determination that they "don't like women," and won't dance. These are the ones who have been drafted, whose mothers sent them against their wills, and who consequently feel that they have a score to settle with all womankind. At thirteen, a boy has none of the social experience that a girl has. Generally, he doesn't want it. His ego, at that point in his career, generally has to express itself from a height several inches lower than a girl's chin.

But boys present a simple matter—if they are sent when and not before they want to go. Then, a few lessons at Arthur Murray's, evening clothes, and they can be let loose in the stag-line.

GIRLS ARE DIFFERENT

It is better for a girl to start when her friends do. Even if she is afraid, it is better. If she waits, she will be alone with her fear, and fear is only exciting when it has company. We used to compare panics as we powdered our noses. "I'm terrified, aren't you?" "Feel my hands! They're frozen, that's how frightened I am!" A girl who is young for her age should wait a year or so, though; there is no use sending her to what will certainly be a miserable beginning, friends or no.

Once they are entered for the dances, have met the patronesses at tea, and been accepted....

First, what to wear? Here at the start, long before the dance itself, the belle is being made. A dress is not everything, but it is a prophecy. I could pick them out, the dresses that will be lucky, and those that will not. There is one type in particular (we used to call it the "rosebud dress," not because it had rosebuds on it, but because it looked as though it ought to). Something young, drenchingly young, a sort of elongated party-dress, high in the front, high in the back. It prophesies sorrow. For all its innocence, it will be a partner to tragedy. I have seen that same dress, in all its variations, stuck so many times, on so many girls. It reappears each year, a dress without line, without mercy.

Not that a dress should be sophisticated. But it should be a real evening dress, not just a party-dress grown up. It may be low in the back and front, not too low, and it should fit. A bright colour is easier to find on the dance floor.

Heels may be high—or French heels, if the girl is tall. And hair—the less fussy, the better. At thirteen, most girls can not manage a complicated hair-do. They are shy about using a comb in public, and even more shy about taking time out in the

THIRTEEN . . .

dressing-room, so that, by the end of the evening, a complicated hair-do is a pretty wild affair.

Make-up. Again there is the parent's fear of seeing a child grow up. But almost every girl on the dance floor wears make-up. A little lipstick, which is almost invariably licked off nervously during the first half-hour, manicured nails, and a powdered nose.

GOOD DANCERS ARE IN DEMAND

Dancing lessons. They are more than a prophecy; they are a promise of the future. The girl who can dance well, whose dress whirls, a circle of motion about the floor, whose eyes grow bright, and who can laugh for the fun of it, who forgets to be afraid, forgets to wonder what to talk about—that girl looks as though she is having a wonderful time. And to look that way is to have one.

On the Floor Committee, I ask a Fifth Former, an old hand in the stag-line and absolutely Floor-Committee-resistant, if I may introduce him to a girl.

"She's very pretty," I say, by way of arousing his curiosity.

He watches her narrow-eyed, with the air of a man long since disillusioned by promises of that kind.

"She's too tall," he observes—as though he were discussing a horse.

"She's one of the best dancers on the floor," I parry. We sound like two people trying to drive a close bargain.

But that clinches it. "All right," he says.

And then he dances with her again later, and again. She is good. Any one who can follow him must be.

These young stags are only connoisseurs of the terpsichorean art in an objective sense. They almost never really know how to dance themselves. The worse they are, the more they demand some one who is good. To them, a beautiful dancer is some one who can follow their every stumble, who can, in fact, follow anything including a boy who does not know how to lead. Real skill is necessary to avoid the vagrancies of a young Second-Former's feet...dancing lessons are a form of self-defence.

DANCING IT OUT

At my second dance, there was one young boy who cut in on a friend of mine. He had dark, curling hair and bright blue eyes, and she fell in love with him right away. With puzzled concentration, eyes dark and sober and questioning, he began to dance. They stepped on each other's feet.

"I'm sorry," he said as though he had hurt his own foot.

"No, that was all my fault."

"Oh, no, it wasn't." He was terribly upset, and then he stepped on her foot again.

"Oh, gosh..." he said, "I'm so terribly sorry."

"Really, it's all right..." And then again. He was almost crying from mortification.

She wanted to tell him that she loved him ever so much, that he could step on her all evening, and she wouldn't mind. She didn't even dare suggest sitting down. She was afraid he might think she didn't like dancing with him—or that she thought he was a bad dancer. So they danced on grimly.

And when some one cut in, they were both almost in tears.

There's only one cure—conversation, something to talk about. One girl, who confided in her mother that she never could think of anything to say, was advised, "Darling, just be natural." For a long time, she brooded over that. And she decided that she didn't know how. It wasn't natural to act natural, and that was all there was to it. She tried just once. She went through an entire dinner-party without even finding out whom she was sitting next to. As time went on she couldn't say a word. She became petrified.

Afterwards she read somewhere that the only thing men were interested in was talk about themselves. So she wrote out a list of questions and memorized them.

1. What is your name? 2. Where do you go to school? 3. What form are you in? 4. Where do (Continued on page 121)

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INVISIBLE GLASSES

By Catherine Perry

NOBODY has to know that you wear glasses. If you can't see without them, and you don't like yourself with them—there's a perfect way out. You can deceive the world, bolster your Vision and your Vanity—by wearing glasses that are practically invisible—those famous contact lenses that fit directly over the eyeball.

Already, more than eight thousand people (I'm one of them) in the United States wear them. Wear them. Like them. See better because of them. Look better. Feel safer. You can fly, ski, skate, without fear of shattered glass. Gone is that one-time winter nuisance of spectacles getting steamy or foggy. On the psychological side, those gnawing little inferiority complexes so many optical "cripples" suffer are completely banished. And...the joy of it!...you can at last choose a hat without a handicap!

To the layman, contact lenses are a wonder of the Twentieth Century. First originated in 1827, to protect the cornea of the eye from a diseased lid, they have recently been perfected to such a degree that ninety per cent. of the wearers get one hundred per cent. comfort, as well as perfect vision. And the latest contribution to the field, Obrig, the plastic lens, entirely eliminates all fear of breakage.

EASY TO WEAR

There is no discomfort attached to wearing invisible glasses. As the lenses are moulded and ground on a perfect casting of the eye, they conform to each irregularity and are the exact size and shape of the eye itself. Contrary to opinion, these lenses do not touch the cornea at all. They float on a "buffer" solution, which has a visual as well as protective power. Each patient is given his or her own individual "buffer" solution, because the chemical secretions of no two pairs of eyes are the same. Ascertaining the correct chemical solution is the most difficult step in fitting contact lenses, and necessarily takes time and patience. Some patients have no trouble whatsoever, and walk out of the optician's able to wear their glasses comfortably from eight to seventeen hours at a stretch. Others have to try one solution and then another until the correct one is found. All can, however, wear their invisible glasses for one hour, at the very least, before changing the solution.

"Putting on" and "taking off" these new contact lenses is no feat at all. The lenses are inserted under the eyelid and removed quickly and easily by means of a small suction tube. At first, due to an inherent or imagined fear about touching the eye, wearing the "new eyes" may seem difficult. After several trials, though, you won't even know that you're wearing them.

CONTACT LENSES FOR EVERY ONE

Practically any one can wear contact lenses. In fact, there are some types of optical infirmities that can only be corrected by them, such as keratoconus, or a conical cornea. For the average defective vision, such as myopia (near-sightedness) or hyperopia (far-sightedness), they are ideal. Among the wearers of contact lenses are people of every profession, people who wear them as much for utility as for vanity, such as lawyers, doctors, aviators, actors and actresses, stenographers, secretaries, nurses, mechanics, ships' officers, baseball and football players, steelworkers, clergymen, and sportsmen.

These contact lenses, at present, are not cheap. They cost approximately $150 a pair. This, however, if looked at from the long view, is not extravagant. Unless you lose them, the lenses will last indefinitely. It is also possible, for a small annual premium, to carry insurance against loss of the lenses. The average yearly change in a patient's visual power can be corrected by changing the strength of the buffer solution. In cases of extreme change, resulting from illness, the lenses (Continued on page 121)

THIRTEEN . . .

(Continued from page 119) you go in the summer? 5. What do you want to do when you grow up? Why?

She would reel the whole list off with absolutely no attempt to connect them. If one question did not follow another logically, she was not the least perturbed.

Most girls don't write out a list, they aren't as efficient as that. But any of those questions will start the conversation successfully enough...with a few minute changes, most of us are still asking the same questions. "Where do you go to school? Oh, really? Do you know...?" (and here follows a long list of names). And they are still talking over among themselves what to talk about.

Another factor that will ensure the success of a dance are the young men or boys who are invited to take a girl to her first party. And this is where most parents relax completely. They invite some little son of a friend of theirs, who thinks, of course, that the girl could not get any one else, or that she does not know any boys to ask in the first place (probably quite true). He has decided that she is unpopular, sight unseen.

My older brothers took me to all my first parties. They had a system. For the first half-hour of the dance, they saw to it that I was cut in on every minute or so. It was as mathematical as that. Their system was purely defensive, but it was effective. Popularity is largely a matter of knowing people. Start a girl off with a whirl, and she will go through the evening on the impetus. One by one, the potential Romeos are led up for the Juliet. Promise them they will not be stuck. They squirm. But after a while, they become immune. They go back of their own accord. The snowball has started.

REBELLION IN PETTICOATS

Of course, there are girls who defy all traditions, who can not be stuck. I remember one little girl who came up to me when I was on the Floor Committee, leading her partner obstinately by the hand.

"I've had to dance with him for a long time now, and I want another partner, please," she announced with surprising determination, if some lack of tact. I introduced her to another boy, then another. Later, she was back again firmly demanding a change.

"We don't like each other," she said, black eyes flashing.

Once started, the whirl whirls. A girl grows sure of herself, begins to talk, uncertainly at first, begins to smile. Then she is laughing, and the faces in the balconies fade away. The world dances, and each partner seems more remarkable than the last. Suddenly Tyrone Power, a whole galaxy of heroes are swept into the vortex of the music—forgotten. Some youthful football hero smiles, cuts in, and the night is perfect.

INVISIBLE GLASSES

(Continued from page 120) may be reground three times before they cease to be effective. The cost of regrinding is $25 per pair.

For fashion and the movie industry, the latest development in the field is the lens with the coloured centre, enabling the wearer to change the colour of the eyes at will. Aside from vanity reasons, tinted lenses often benefit the vision. This may sound theatrical, but, in reality, such lenses in the eye appear most natural. The inventor, who perfected the plastic lens, as well as the technique for taking a cast of the eye to assure perfect fit, first developed the coloured lens to aid a four-year-old albino child who suffered from lack of pigmentation. So successful were his experiments that now the plastic lenses are being dyed to every shade—from pale yellow to deep purple.

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These illustrations of *Mary Barron* slips, courtesy of the *Architectural Forum*

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And this is no fickle fancy of fashion. (The scientific cut of Mary Barron Slips—on the straight for resistance, on the bias for stretch—is protected by U.S. Patent.) There are tailored styles and lace-trimmed Mary Barrons.

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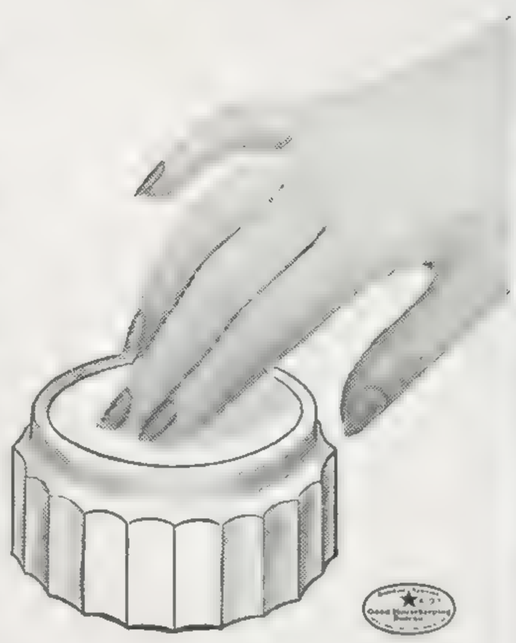

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ARRID

AMERICAN NEWS

THIS spring sees a revival of the fashion for machine-knitted clothes. We reported the new fashion for "Tailorknits" in the January 1 Vogue. We'll show you more in March 15—knitted dresses, knitted suits, knitted jackets.

And while the passion for sweaters has never died down, they, too, are profiting by the new flurry among the knitting-machines this spring. American manufacturers have studied them. Improved machinery. Branched out into a range of new designs, new colours, new yarns.

On these pages are five new sweaters—each a prize in its own right. All are good. All are part of that American tradition of good machine-knitting...the tradition that made our machine-knitting so highly esteemed even in Europe, stronghold of handwork.

Some of these are astonishingly low in price. Any one (or all) of them will probably give a lift to your early spring clothes... town suits, dinner-skirts, country tweeds. You'll have them to supplement your British ones; the ones you knit yourself. You'll buy two or three at a time, perhaps. You'll choose a pet design—then have it in two or three colours.

Emblem sweater—gilt insignia on the pocket of a one-button, light blue cardigan. Nice for the country. $3.71. Designed by Helen Harper. From Macy's

The classic slip-over. Of soft cashmere, by Heatherton. Try it in lavender—pretty as a picture with beige spring suits. $12.95. At Saks-Fifth Avenue

VOGUE STUDIOS

IN SWEATERS

Ribbed sweater—made of two tones of blue with white. Heavy yarn—good with almost any country suit. $2.77. A Tish-U-Knit cardigan. At Macy's

Cable-stitch sweater—in blue, with big patch pockets. Wear it with your dinner-skirt for country evenings. A Lampl sweater. $5.98. Stern's has this one

Waistcoat sweater—new for very little evenings. Of ribbed pink bouclé...think how pretty with rosy-beige dinner-skirts. $2.77. By Gotham. Macy's

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Leading stores feature Paradise Shoes. For brochure of Spring styles, address Style Department.

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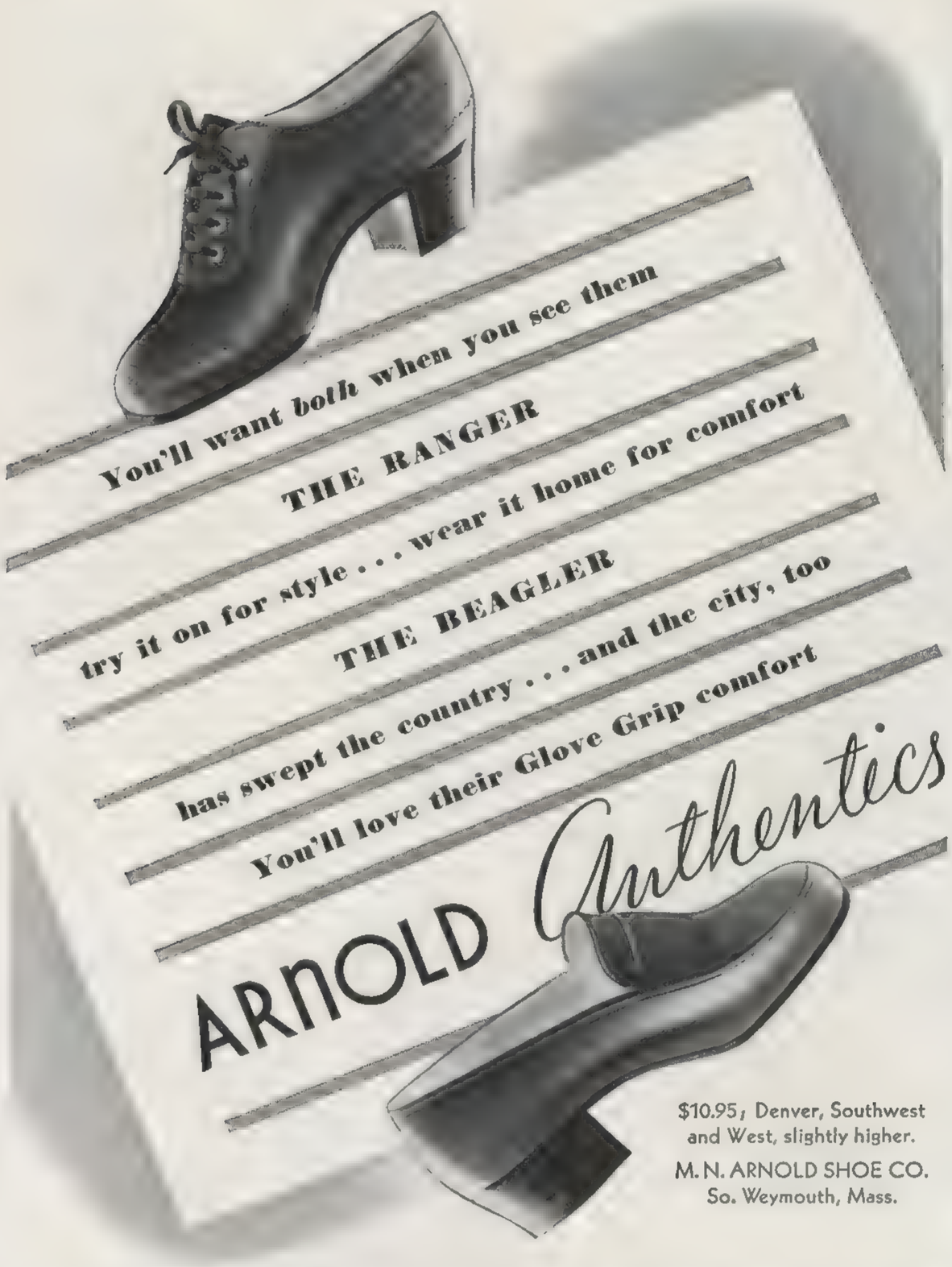

THE MUSE AND THE MIKE

(Continued from page 64) Mr. Albert Williams, the writer-director commissioned to do them, decided to employ a poetic form, chanting choruses and all: the result was a series remarkable for its clarity and its popular response.

With the old-age pension program, for example, it was necessary to make people realize the situation, the salient facts, and what was being done about it, all in fifteen minutes. Instead of a wheezing scene about the Old Home and mortgages and tragedy in carpet-slippers and bombazine, the effect was obtained by a narrator and chorus speaking a short poetic section on old age. It made you listen to the facts with sympathy, and, technically, saved time and patience. Of course, Mr. Williams' poetry was good poetry—bad poetry is even worse than none at all.

This method was used successfully in programs on psychology, science, civics; varying in method, but conveying, to a public eager to hear about these things, the information in a clear and moving manner. When I was in Norfolk last summer, I heard some farmers discussing these programs with enthusiasm.

"Did the poetry confuse you?" I asked.

"Didn't know there was no poetry—they was just discussin' farms, and made a lot of sense, too."

Poetry is essential in these broadcasts because of its ability to concentrate mood and expression, to present facts in a vivid frame, and to make legitimate impacts on the ear that visual writing could never achieve.

The use of the ear-image to create an inner sense of reality is no revolutionary discovery; it is perhaps the oldest device known. Consider the Elizabethan stage. The poet, faced with a stage bare of scenery, with few or no costumes, had to create in the speeches of his characters the illusion of palaces, rich clothes, antique grandeurs, and all the panoply of legend that would stir his audiences.

RETURN OF THE CHORUS

Interesting, too, is the fact that radio, like the other early forms of drama, finds the Chorus invaluable. Groups specializing in unison chanting are springing up all over the place, for the first time since the Hellenic and mediæval theatres.

Concerning the *Ballad for Americans*, there has been discussion of how people could grasp what would seem a rather difficult piece—a thirteen-minute history of the United States, with symphonic chorus and soloist—and refer to it as a "song." Aside from the timeliness of the subject, a happy accident, there is another important element: the traditional motif. The soloist, and the loose handling of the Chorus, with free interjections and comments, is a modernization of what has been going on in folk music as far back as we know.

The early poets interpreted their own creations, taking hot licks on the harp or percussions as they intoned their ballads and sagas. Shakespeare, Molière, and many others of the dusty great directed their own works. But in radio the poet finds an instrument much more amazing than the lyre ever was, or the stage. Radio audiences are acquainted with the work of many poet-directors—if these gentlemen are not frightened by the name.

Norman Corwin, aside from such imaginative air-plays as *Radio Is Here To Stay* and *They Fly Through the Air*, has written and directed The Pursuit of Happiness, which greatly changed the standard conception of popular programs. Albert Williams continues, at NBC, his remarkable writing and directing for the Radio Guild and the Listener's Playhouse; his air-version of *The Cid* was a great stride in the adaptation of classical dramas for the theatre of the ear. Arch Oboler, who has emerged as the most spectacular radio dramatist to date, is currently directing his own works on NBC's Everyman's Theatre.

It has been pointed out that the programs are heard only once, and rarely repeated; but even with that limitation, they reach an incredibly vast audience. Radio is an art rising directly out of the industrial technique of our civilization, keyed to its rhythm. It is a cooperative art, which relies on music, sound,

THE MUSE AND THE MIKE

and production being blended with the text precisely, accurately, and instantaneously. And all of its elements must move in perfect timing with the inexorable minute-hand of the clock.

But this difficult medium has unlimited possibilities. When we were planning the official Inauguration program, *One Nation Indivisible*, the task of presenting the portrait of a country to itself seemed staggering. Through the use of poetry, a tremendous mass of data had been concentrated. But how could the speeches of the people be made convincing? How could one depict the interior of America, the lines of defense that guard it, and the planes that patrol its air?

The radio technicians saw no difficulty at all. It was simple: Let the actual citizens all over the continent speak speeches that could be telegraphed to them, and delivered from the localities referred to in my script; give special lines to the Army and Navy posts, and have the officials in charge broadcast their reports to the public in person.

An engineer named Mr. Hartley—a magician in a business suit—went out and arranged everything. From Seattle, Hollywood, Denver, Wichita, and New York, workers spoke, on split-second cues, about their region and what they were doing. Then came the report on the Army, with officials speaking from Norfolk to San Diego, from Texas to Juneau, culminating in a conversation between the commander of an air fleet flying down the Atlantic Coast, and the commander of one flying up the Pacific Coast.

Other programs offer equal fields for experiment, waiting for the poets to cultivate them. The poet of to-day is confronted with the opportunity of applying practically what a nation of practical dreamers demands. At last, through radio, poets can speak again in many ways. The surface is scratched; there are only the spaces, waiting to be filled in.

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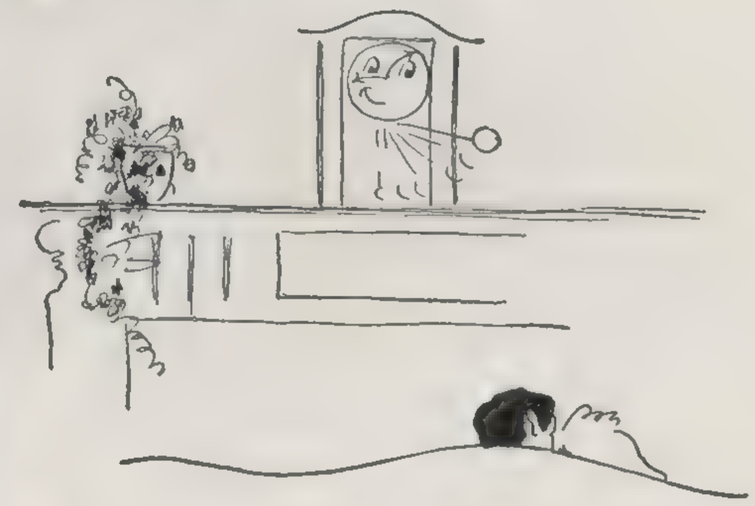

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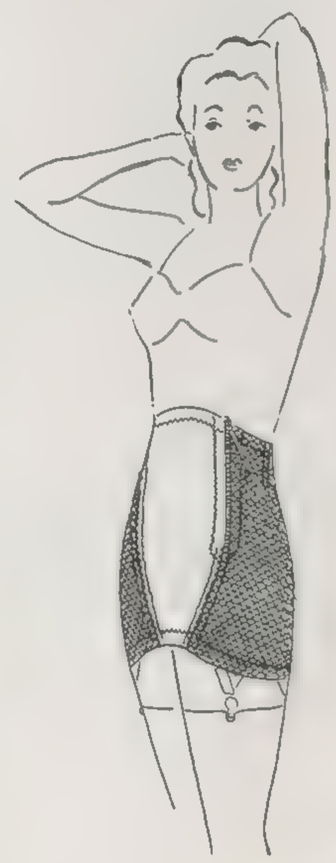
MEXI-COOLEE

By joyce
PASADENA, CALIFORNIA

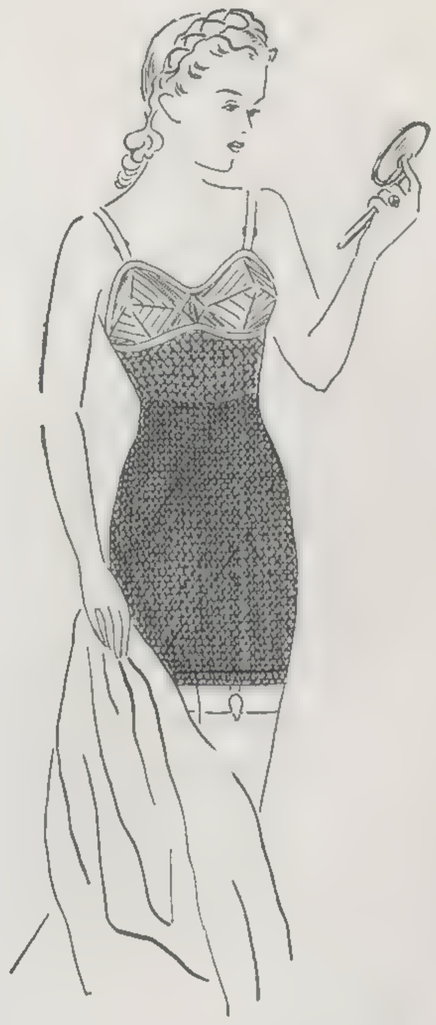
UNDER YOUR

STOP in the corset shop before you buy a single stitch for spring! Here are some of the newest persuaders to keep your hips smooth and long-lined; to keep your waist gently curving in the classic Greek manner. For that's the way to look this spring.



(Left) Nylon—so light in weight, so firm in action—appears now in corsets. "Formfit" girdle with nylon panels; "Lastex" with nylon at the sides. At Arnold Constable

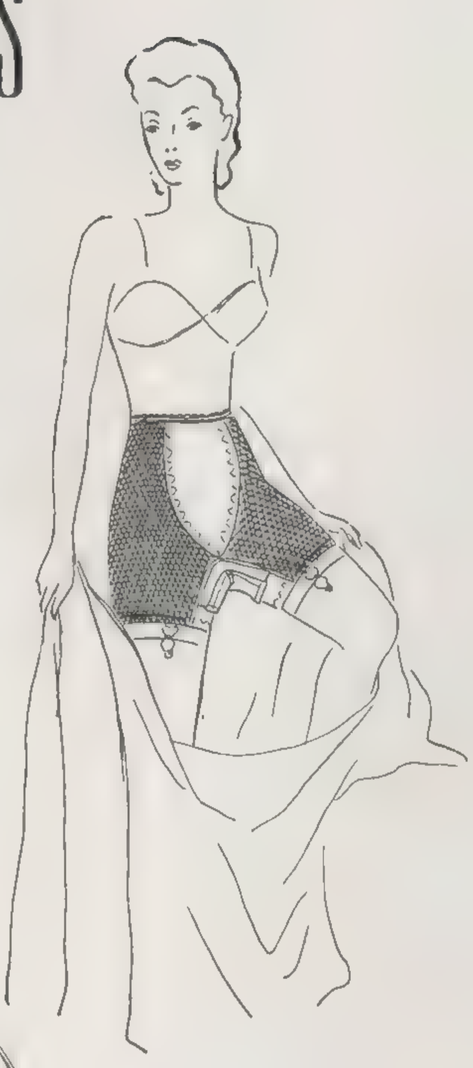
(Right) New, specially-built brassière top—it's made to keep its shape permanently. See the unbroken lines of this Hickory all-in-one; power net with elastic. At Arnold Constable



(Left) This Vassarette all-in-one is knitted more loosely over your diaphragm (better to fit, better to breathe). Nylon with "Lastex." Inviz-a-grip garters. At Lord and Taylor

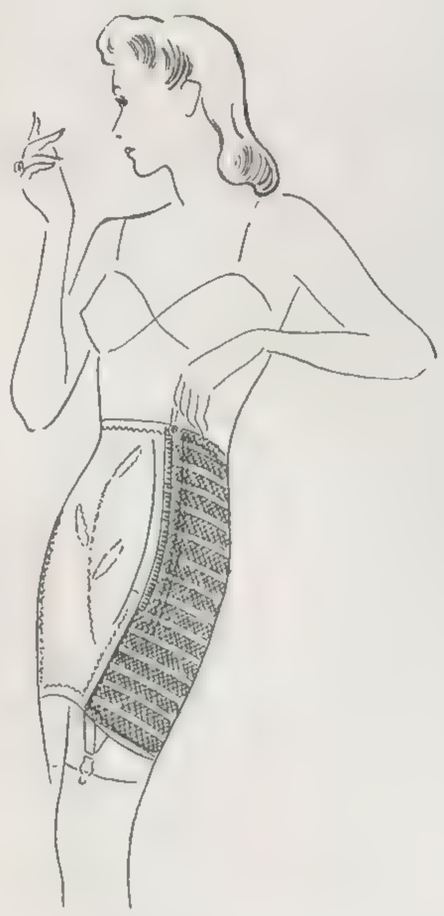
(Right) New fabric—of cotton, rayon, and "Lastex." This pantie-girdle made by Carter is very light in weight, just right for sports. Garters are detachable. Arnold Constable

SPRING CLOTHES



(Right) Absolutely sans boning — this Gossard pantie-girdle of rayon, sateen, and nylon elastic—as unburdensome as can be. Elastic leg-bands keep it in place. Milgrim

(Left) Now made right in America—the hand-loomed French-type chiffon elastic. Lily of France uses it for this girdle with outer panels of silk satin. From Altman



(Right) Free action in back via elastic panels. The sides of this Flexees girdle are striped Leno Lastique with nylon. Satin Lastique front and back. At Arnold Constable

(Left) "Magic Rib" is the name for this special insertion that keeps Warner's all-in-one in place, gives you practically unlimited freedom, without giving up firmness. At Altman

Tigrinum Lilium
Red Carnation
Alpine Aster
Daffodils
Water Lily
Calliopsis
Anemone
Sweet Mallow
Lilium Henryi
Chrysanthemum
Pompon Dahlia
White Carnation

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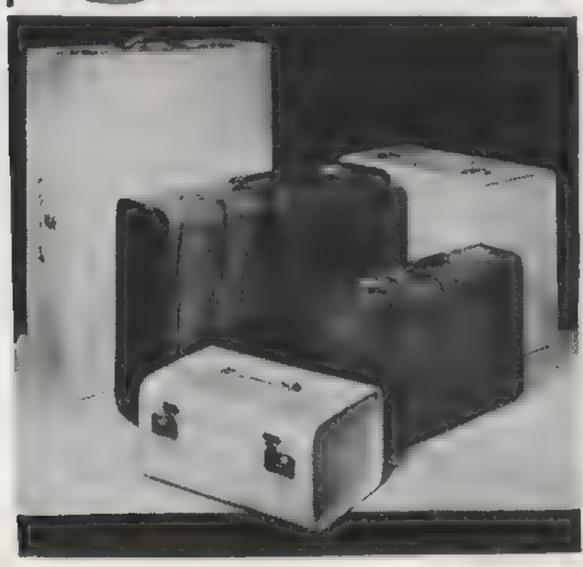

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2.

3.

1.

1. Irrefutably spring 1941—the little beige wool suit. This one has the new shirt-waist collar. $22.95. Best has it

2. Capes swing in this spring. This one of green wool goes over suits, out in the country. $25. At Abercrombie and Fitch

3. For early spring days—wool shorts, Bermuda-length. Of Glenplaid wool—nice with bright shirt. $19.75. Russeks

4.

5.

4. Daffodil jacket, dark blue skirt, of Forstmann wool. Rayon crêpe blouse. By B. H. Wragge. $41.50. Bonwit Teller

5. Fine for spring mornings out in the country—a wool jersey dress combining navy-blue, gold-brown. $29.95. Altman

IN SPRING

6.

7.

6. Dolman sleeves on purple wool jersey slip-over to go with slacks or shorts. Three pieces for $43. Bergdorf Goodman

7. Classics for the country—the slip-over, the cardigan, of pale grey Caerlee Scottish cashmere. $27.90. At Best

8.

9.

10.

8. Black, beige, and white sweater-top of brushed Celanese rayon jersey. Rayon crêpe skirt. $22.95. Lord and Taylor

9. Pepper-and-salt tweed jacket, skirt, over a yellow wool waistcoat and white silk blouse. $35.80. Lord and Taylor

10. Look for the new deep armholes—as in this wrap-around coat. Of Juilliard oatmeal tweed. $39.95. Lord and Taylor

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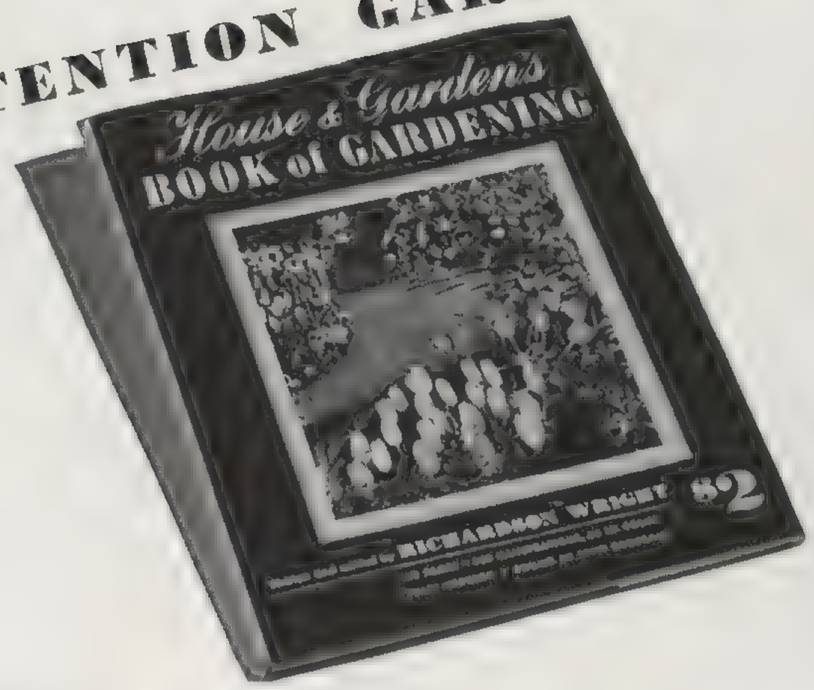

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NEW SPRING—

Designed by Clair McCardell—dress with her favourite sweater-like top in beige. Skirt of beige-and-white wool. Wide white piqué collar. $29.95. From Lord and Taylor

Horizontal stripes—news for spring—for a black-and-white jacket and blouse, with black skirt. All of rayon jersey. Designed by Clair McCardell. All for $39.75. At Russeks

A dress that falls into the "I-live-in-it" category—this one of light blue wool, zipped up the back. Notice: the rounded hip-line, the flattering, full skirt. $29.95. At Jay-Thorpe

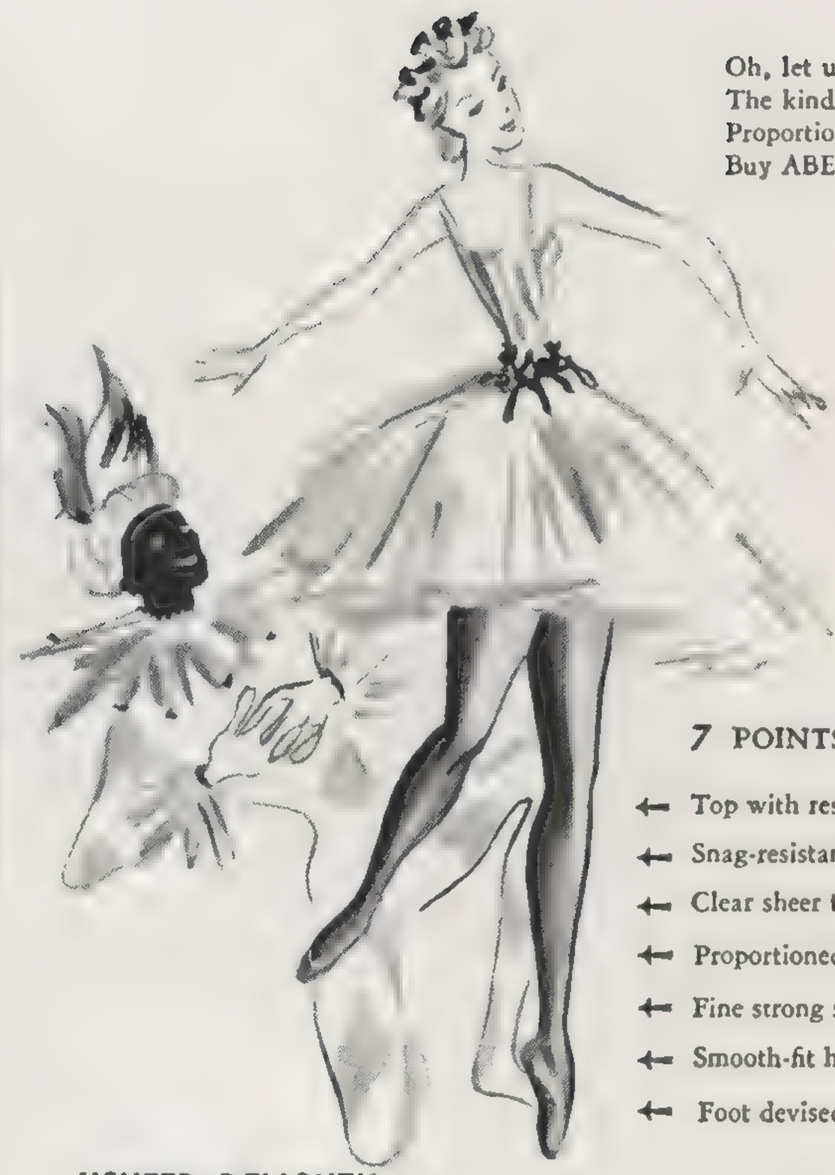
NEW CLOTHES

Pepper-and-salt suit, with a black silk sailor tie (do you remember?). Of Teca spun rayon, a wonderful traveller. Another Clair McCardell design. $29.95. Lord and Taylor

The riding-jacket top—handsome in light blue wool—over a black skirt and a light blue chambray blouse. $39.95. Clair McCardell design; at The Tailored Woman

VOGUE STUDIOS

New way to compose a suit: This beige rabbit's-hair wool "waistcoat" jacket over a beige-and-white printed rayon crêpe dress. Fine in town in spring. $35. Saks-Fifth Avenue



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have a helpful little folder that will enable you to do up really unusual looking packages. The Pom-Pon, the Tailored Bow, the Rosette, the Flower Wheel and many other attractive bows are illustrated in a series of diagrams, showing all the steps, and finally, the finished effect. Tie-Tie Products, Dept. V, Chicago Printed String Co., 2320 Logan Boulevard, Chicago, Illinois.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY
offers a selective list of private schools for boys and girls and vocational schools for adults, together with a page of helpful suggestions on how to go about choosing a school which will meet individual requirements. Vogue's School Bureau, Dept. 3, 420 Lexington Avenue, New York, N. Y.

WARDROBE

EVANS CASE COMPANY
A folder of cards illustrates ten new styles in Evans' fine handbags, with their fittings, and a list of the materials in which each bag is available. Evans Case Company, Dept. V, North Attleboro, Mass.

WATCH YOUR STEP
is Bettersilk's advice in their charming new booklet, for they say "Others do." Their Text-Twist stockings in new Mardi Gras shades are described. Bettersilk Hosiery Mills, Dept. 500, Bristol, Va.

PEARLS OF GREAT PRICE
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GOTHAM HOSIERY COMPANY
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YOUR LOVELY SKIN
is Dorothy Gray's valuable booklet, outlining the correct treatments for every type and condition of skin. Excellent tips on make-up are also given. Dorothy Gray, Dept. V, 683 Fifth Avenue, New York City.

BEAUTY SECRETS FROM BOND STREET
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ANY WOMAN CAN LOOK LOVELIER
gives Barbara Gould's simplified treatments for making your skin lovelier and for applying make-up correctly. Barbara Gould, Dept. V, 35 West 34 Street, New York City.

THE SIMPLE LIFE
in Beauty Care is Coty's new booklet, offering streamlined suggestions for a daily beauty régime. The three essential steps of cleansing, freshening, and conditioning your complexion are discussed, and additional Coty preparations are listed and described. Coty, Dept. V, 714 Fifth Avenue, New York.

DESTINA
has a little booklet on caring for your skin. The secret of resatining dry skin, whether you live in the North, South, East or West is described here, and a list of Destina products is given. Write to: Farel Destin, Inc., Dept. V, 31 West 47, N. Y.

WINGS TO BEAUTY.
Here is a new 1941 edition, just off the press, of Jacqueline Cochran's beauty booklet. Special attention is given to specific treatments for specific complexion problems; and a large section is devoted to cleansing preparations and how to use them. Jacqueline Cochran, Dept. V., Roselle, N. J.

VOGUE COVERS THE TOWN

It's garden time

This is the two hundredth anniversary of Middleton Gardens in Charleston. If you have never seen them (even if you have), they are well worth a visit. Probably one of the oldest formal gardens in America, they were first laid out in 1741 to ornament a "capitol mansion" that had already been in existence for fifty years.

This famous plantation (the full name is the charmingly eighteenth-century sounding Middleton-on-the-Ashley) has been owned by the same family for more than two and a half centuries. The Queen Anne brick house (slightly reminiscent of Westover) was built on high ground, which terraced down to the banks of the Ashley River. The present master, Mr. J. J. Pringle Smith, a direct descendant of the early Henry Middleton, has done much to restore the right wing of the house—all that remained after the burning of the plantation during the war between the States.

March and April are azalea days in the Gardens, and this looks like an early spring in South Carolina. There are long walks to stroll along, lined with camellia and spice bushes. The gardens are dotted with placid pools accented by big clumps of azaleas in riotous colours, and there are, of course, the great live-oaks of the South, hung with spidery moss. Be sure to see the three camellia plants that were set out in 1785 and have by now assumed the size of trees. The Middleton Gardens should be a "must" among your spring plans. P. S. Admission is $2 per person.

Polo Bar

Without entertainment, with no fanfare or flourishes whatsoever, the Polo Bar and Restaurant of the Hotel Westbury, at 15 East Sixty-Ninth Street, packs them in cosily, comfortably, and consistently.

The *décor* is a soft chocolate-brown with rose, and there are great, deep, pneumatic chairs to sink into. This is one of the town's pleasant spots for a drink or a quiet dinner.

Clipper haven

The largest hangar at LaGuardia Field is the Pan American hangar. Until recently, it has been kept under the most hush-hush restrictions, but at present the bars have been, to some extent, let down. By calling Pan American, it's now possible to make arrangements for a tour of the place. These tours are not run on schedules, so you'll have to plan ahead of time.

The mammoth hangar can hold the following: two transatlantic Clippers (they're the largest planes "aflight"), one Bermuda Clipper, a Sikorsky flying-boat, a monoplane, a motor launch, a truck or two, several odds and ends, such as propeller-racks, and even the instrument shop.

In planning your expedition, arrange to go the day *after* a Clipper arrives; the papers will keep you posted. If you get there at the strategic moment, you'll see the two-day-quick-turn-around treatment that the Clippers get—a super cleaning, checking, and going-over process that's fun to watch.

Mexican favourite

There is an exhibition at the O'Toole Gallery, 24 East Sixty-Fourth Street, of the paintings of Pilar Calvo, a young Mexican artist. Miss Calvo has never previously exhibited in the United States, was planning an exhibition in Paris, and had been invited to show in the 1942 International in Rome. She studied in Mexico City with Ortega and Gedovius.

There is a strength to her work, an integrity of line, and a subtle sense of action. Her flower paintings are brilliant, like tropical birds, and she has caught the piercing quality of the Mexican sun, which blanches some colours, accents others.

Vital Interests

That's the name of a restaurant, at 56 East Fifty-Sixth Street, which is happily devoid of shenanigans, of *décor*, or attempted airs. It's a vitamin spot pure and simple, with your Vital Interests at heart.

Here you will be fed a health diet—a régime that might be called "nuts and berries." You'll be given long, soothing glasses of spinach or carrot-juice, and something that sounds like a witch's brew, called Potassium Broth (soup to us).

It's a good place to go about once a week at noontime. Nothing could prove a better spring diet or tonic, and the chances are that it will do wonders for your complexion, for the sparkle in your eyes, as well as for the litheness of your figure.

Incidentally, you are likely to meet any number of the town's best waltz-me-around-again-Willies here after a hard night—the régime makes this a perfect hang-over heaven.

Riding days

Now that spring and Aiken-time are upon us, the riding-wise are considering preparedness—ways and means of being well "shaken down" in their saddles. One of the best places for just this kind of brushing-up is at a tough little riding-school called Boots and Saddles, at 316 East Ninety-First Street. It's run by a former Russian Cavalry officer, Colonel Guirey, who is the most ardent advocate of the "modern or forward seat."

If you have been used to riding in the ring at Squadron "A," you'll find the one at Boots and Saddles incredibly small, but that all works out to an advantage. Riding-masters follow your progress about the ring with hawk-sharp eyes—and no move made by you or your mount can possibly escape them. Amateur or experienced rider, you'll learn willy-nilly.

"FLANEUR"

SOLVING THE SERVANT PROBLEM

By Margot Murphy

I DON'T have maid trouble. And as my record as a housekeeper goes back sixteen years, my good fortune can not be beginner's luck.

It would not occur to me to discuss this state of domestic bliss in public were it not that such a happy condition of affairs has apparently become as rare as a total eclipse of the sun. From woeful tales of my friends, I gather that finding and keeping a good servant is somewhat more complicated than locating the pot of gold at the end of a rainbow.

I have kept house up and down the scale, from a staff of four in my father's house, to a part-time helper as a bride. In recent years, I have had a general maid. But whatever the arrangement has been, couple, houseman, general maid, live-in, live-out, full time or part-time, apartment or house, city or country, it has worked satisfactorily.

I do not mean that every day of those sixteen years has been flawless. But a marriage, a career, a garden, or a household is judged not by the rare catastrophes, but by the over-all average. And with exceptions so few as to be amusing family anecdotes, my house has been efficiently operated by good servants who have liked their work and liked me.

A servant usually stays until she marries and, married, is available to help with a party, or an illness, or when extra assistance is needed.

MY HOUSEHOLD

Yet as an employer, I lack many of the advantages of friends whose homes are constantly rocked by domestic upheavals.

Although I run no sweat-shop, I have never been able to pay extravagant wages. I expect formal service, from place-plates to finger-bowls, and after-dinner coffee in the living-room. Because I have my own job to do, I am not able to help with the work. My maid is responsible for much of the management of the house. And I entertain a good deal.

I have no magic secret which I can reduce to a terse formula for bewildered housekeepers. But a brief review of how I manage my labour relations may be of some help.

I have learned not to employ "thoroughly experienced" maids. The first work we do has an exhilaration for all of us that rarely lasts through the years. After a girl has adjusted herself to the vagaries of one household after another, a job is just a job. Little enthusiasm remains.

The best cook I ever had—when I had several servants and one did nothing but cook—had worked in an automobile factory. A friend of the upstairs maid, she came for a week-end to help out any way she could in an emergency caused by the cook's being called home to nurse a sick relative. She didn't go back to the factory Monday morning. She doted over cookbooks and tried something new for every meal, and within a month was baking cakes and making soufflés like a veteran. She stayed with me until she married, and her first child is named for a member of my family.

Above all, I avoid girls who have had one place for a very long while. Every family has its own idiosyncrasies and customs, and, once a girl has catered to them for a number of years, they are difficult to outgrow.

My choice is a girl who comes from a large, self-respecting, and not impoverished family, where good meals, a clean house, neatness about one's self, and a decent regard for money are the way of life. Such a girl will have learned to cook and clean by helping her mother, and, if she has had a little experience, but not too much, outside her home, so much the better.

Such a girl will not start at the wage received by an experienced maid, but should be raised to the same level by rapid steps as she actually becomes experienced.

In addition to this background, I look for a girl who displays intelligence in what she says and by not talking too much when she is interviewed. Genuine enthusiasm about her work is essential, as is a pleasant disposition, which can usually be divined by facial expression.

I prefer a girl who has a church affiliation, for, while outward piety and real morality are not always synonymous, the chances for high personal standards are better if a girl is close to her church.

Above all, I choose a girl whom I like, and who I think likes me. There's no accounting for that little spark of understanding that sometimes flames up between two people, but we do know that without it it is extremely difficult to work in harmony.

I never urge a girl to "just try it for a little while to see how you like it—" nor do I ever hire any one unless I think she will be satisfactory. Many women, finding themselves maidless, get panicky and grab the first applicant who comes along, regardless of her suitability. It's much better in the long run to be without any one for a few days than go through all the process of breaking in a maid, only to have to do it all over again in a short time —to say nothing of the unfairness to the girl herself.

There is usually something you can do during the siege. Eat dinner out. Get a cleaning woman in once or twice a week. If you must go out and there are children who can't be left alone, get a practical nurse through a hospital or your doctor. Even expensive makeshifts are better than paying some one who will never suit you.

CONSIDERATION IS A HELP

When a new maid comes to work, one should remember what a bewildering experience it is for her. Any one is nervous starting a new job. But for a maid, a job does not mean, as it does with most people, only a part of her life, the place where she will work eight hours a day and then go back to her own pursuits for her leisure time. She lives in the place where she works, and lives in a sort of half-world. It isn't her home. She can't do as she pleases, invite her friends to see her when she wishes, call them up (Continued on page 135)

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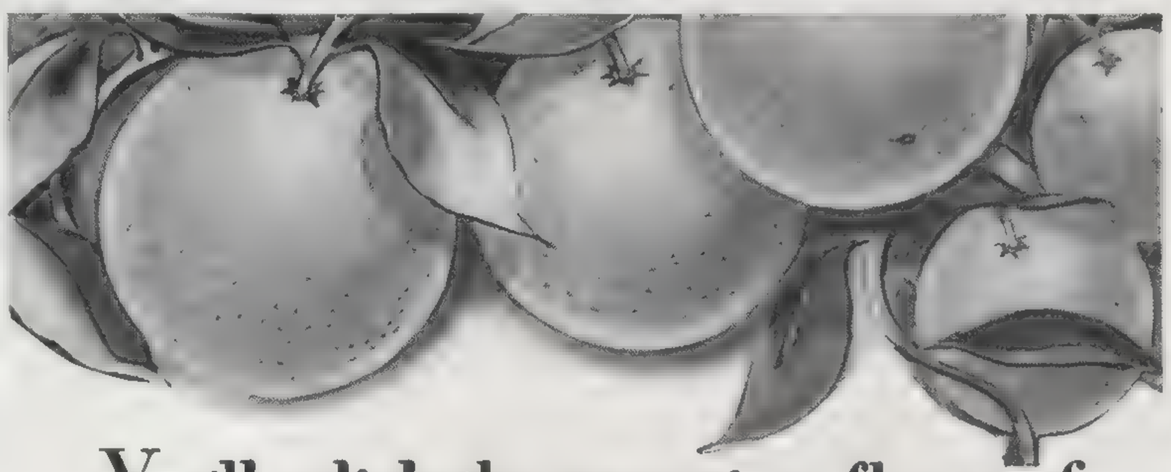

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Are you a Lady in the dark?

Then read MARCH 15th

Vogue

SPRING SHOPPING NUMBER

ARE you lost in a fashion fog? Groping for guideposts in a turmoil of conflicting reports? Then watch for the March 15th issue of Vogue which shows you the six new ways to look this spring. March 15th Vogue is a guidebook that will make your spring shopping easy and successful.

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THE CLOTHES . . . Next, you'll want specific examples. You'll see them first in Vogue, of course. Knitted clothes and prints. Evening and dinner dresses. Country clothes. Accessories, starched or colourful. New silhouettes for Under Twenties. And a special 8-page section of fashions for older women.

March 15th Vogue covers spring shopping in America . . . for every age and every purse. But that's not all. Among its special features are: Edward Steichen's full-colour portrait of Mrs. Franklin D. Roosevelt . . . Hostess ideas from Hawaii—table décor, menus, flower arrangements . . . Vivien Leigh in her fashion-prophetic Lady Hamilton costumes.

So don't be a Lady-in-the-Dark this spring: earmark 35c now for your copy of . . .

MARCH 15th VOGUE Spring Shopping Number • on sale March 11

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SOLVING THE SERVANT PROBLEM

(Continued from page 133) for a telephone visit when she is lonely. She must adjust all her living—what she wears, what she eats, when she goes out, what time she gets up, and what time she goes to bed—to the habits of a family of which she will never be a part.

Inasmuch as I can, I try to compensate for the difficulty of her situation. Living in an apartment, I have to take what the architects have provided in the way of a servant's room, and it is small and none too light. When I build a house, I shall have a spacious, cheerful room for my maid, and some place other than her bedroom or the kitchen where she can sit.

But I have made the best of what we have to offer. I never bring a servant into a room that is not clean and in order. There is a colourful spread over the bed, which is made, and the curtains are fresh and crisp. The bureau drawers are clean and lined with fresh paper, and the bureau has a clean runner. There is a reading lamp; a place to write; a radio.

A servant's room is her home, and it would no more occur to me to barge into it unasked than it would to throw open the door of the apartment next-door and walk in. There are far better ways of judging a girl's honesty and cleanliness than snooping around her room. If you have a reason for wanting to go in, ask her permission.

My maid's room is redecorated when the rest of the apartment is done, and she herself selects the paper, subject to a price limit. She selects her own uniforms, again within certain limits of price and suitability. Imagine having to wear a colour that all your life you have detested, and imagine what doing so would do to your morale and efficiency.

When the family is out for a meal, she is given her choice of food, always within the budget, and satisfies her longing for pork-chops and fried onions or spareribs and sauerkraut that we do not eat. If there is something that she especially likes—rye bread is usually a favourite—she is always supplied.

THE TIME-OUT SITUATION

I try to be liberal about going out. My maid has every Thursday afternoon and evening, and every other Sunday afternoon and evening. I make an effort to be fair about those hard-earned afternoons—not to plan any special work for that day, to have a simple lunch, and do everything possible to expedite her getting off. Days off are not canceled or changed at the last minute to suit a whim of mine.

With rare exceptions, she may go out every evening after dinner. My only stipulation is that she get enough sleep to be able to work efficiently the next day.

I can not afford tremendous telephone bills. But an average of one call a day by my maid for a short time does not materially increase my bill and keeps her in touch with her friends.

She receives one week's vacation with pay at the end of her first year, and two weeks the following years. I do not understand why women fuss about giving a privilege to their employees that, were it denied to their husbands, would bring on a three months' case of hysterics.

I make a conscious effort to have my maid understand my point of view and what my problems and difficulties are. I tell her, for instance, exactly how much I have to spend for food and explain that the budget can be stretched no further, that if we go over one week we must make up the next. She knows what we are doing then and becomes as anxious as I to cut corners and find new economies. When unexpected company arrives on an inconvenient day, instead of attempting to carry the whole thing off in a high-handed way, as not out of the ordinary at all, I say, "I'm terribly sorry—I know this is hard for you. It has happened because this person is a business friend, or from out of town—" or whatever the case may be. And unless there IS a good case, I don't have unexpected guests at inconvenient times.

This seems to be a catalogue of what privileges my maid has and what she does not have to do.

THE DUTIES OF A COMPETENT MAID

What she DOES have to do, after a short training, is take complete charge of my household. Because of my own work, my maid has much of the responsibility which usually falls to the mistress. She plans and orders the meals, and checks the daily bills, which I pay once a week. She does innumerable odd jobs: calls the cleaner or the electrician, adjusts a household bill which is incorrect, orders household supplies by telephone, counts the laundry, does the mending, washes out my gloves and stockings, occasionally presses my clothes, serves breakfast trays, wears formal uniforms, cleans a staggering amount of silver, and is responsible for everything in the house being clean and in order, with only an occasional and somewhat casual suggestion or check-up from me.

Each family presents a different problem in organizing work. In a big house with several children, one servant can not do the odd jobs and give so much service.

But in every household, a servant should be allowed to do her allotted tasks without supervision, as soon as possible. Psychologists tell us that normal people grow and flourish under responsibility, that it is natural to want to be trusted and important. Many women create their own servant problems by constant checking and nagging. Give your maid a chance to do something her way and have it come out right. If she fails, then speak to her about it.

You are perhaps imagining the long, difficult job that lies ahead of me when I undertake to train an untrained girl to take responsibility, and are visualizing a constantly topsy-turvy house with everything at sixes and sevens. You are sure that under such a laissez-faire system, it would take a lifetime to train a maid. It doesn't.

Ella, my present maid, is an example of a thoroughly successful, thoroughly inexperienced girl. She is of a large family of self-reliant, thrifty, religious citizens—the salt of the earth. She, too, had worked in a factory before she (Continued on page 136)

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SOLVING THE SERVANT PROBLEM

(Continued from page 135) came to me. Her only experience in housework had been when she helped a friend in return for shelter for a sick brother, in a household whose customs and mores were totally different from mine.

When she moved in, I had her uniforms laid out on her bed. Holding up an apron and gazing at the dangling strings with amazement, she asked, "How in the world do you put one of these things on?" That was how much she knew about domestic service.

She had come to the conclusion that factory work was too uncertain and wanted to learn housework. She liked cooking, liked it enough to have made a collection of recipes supplied by advertisers and to have bought a cook-book. That was enough for me.

GETTING ACQUAINTED

I show a new maid all over my apartment and explain that it is now in order and the way I want it kept—and, of course, I never bring a maid into a dirty place. I tell her quite frankly that I do not have the time nor the inclination to superintend her as she works, and that it is her responsibility to keep it the way she finds it.

Any girl who has helped her mother knows how to clean. I show her the few things she might not know—the operation of the vacuum, the special brush for the silk lamp-shades, the way I like furniture polished. If she has never cleaned silver, I clean two or three pieces while she watches me. I show her where everything is kept. And while I show her, I give the reasons for the way each thing is done, rather than arbitrary orders.

We set the table together for the first meal, and I explain the fundamentals of good service—that the flat silver is placed from the outside in towards the plate, in accordance with which course it is for; about service-plates; finger-bowls; serving from the left; announcing a meal. I talk slowly and say that I know it must all be very confusing, but that we will go over it again whenever she has a question to ask.

I never make a correction about service during a meal. And it goes without saying that I do not have guests during my maid's novice period.

After a meal, I spend five or ten minutes in the kitchen, and no matter how poor the start has been, much of that time is spent in commenting on something that has been right. Then, without irritation, I mention some of the things which have been improperly done, but not all of them at one time. And I always stress that I know it is hard and confusing at first, but that it will get easier in a few days.

I give my maid a schedule of what seems to me a good routine for the week, other than the work that must be done every day—silver polishing, thorough cleaning, mending, baking, et cetera. I ask her suggestions for any improvements that she may think of and give her authority to change the schedule about as she wishes, provided that all the work gets done as often as I have indicated on my list.

AS A COOK

And what, you are wondering, about the cooking? I start with plain meals. The sort of girl I hire knows something about cooking; she can roast and fry and boil. I provide her with a generous supply of cook-books and a collection of recipes that our family likes.

Menus are written, and, as I write them, I make suggestions—mustard on the lamb-chops, no liquid in the chicken stuffing, lemon with the fish. I explain rather casually as I go along why I am planning that particular sort of a meal, both in regard to price and to food balance.

From the beginning, my maid is responsible for the preparation of a list of the staples she needs, as they run low, but *before* they run out. After a few months, she plans the meals, gives the order by telephone, checks bills.

As proof that such a system does work, I point to Ella, who, after she had been with me three months, cooked a formal dinner for twelve, which was served by outside help, who soon after took over all the kitchen management, and who is going to stay with me until she marries next spring.

Every servant is different. Every mistress is different. Every home has different problems. But they can all be solved if you will remember that your maid is capable of being deeply hurt or lifted to the skies, that she is eager to please and anxious to find her own small place in the sun and get some happiness from life. She is, in fact, a normal human being. If she isn't, she doesn't belong in your house. If she is, treat her as one.

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DRAG YOUR FEET, HONEY CHILD!

[EDITOR'S NOTE: *In the October 15 issue, Vogue published an article on Beau-Catching. We print herewith the sole Dissenting Opinion we have received to date, from Mr. R. Roelofs, who lives at the Harvard Club.*]

ONE of the nicest young girls in New York—she's married; most of them seem to be—phoned me and said, "Go out and get Vogue. It has an article on 'How To Get Your Man'."

I finished up my cocktail and hiked myself to the Algonquin for a Vogue. There it was: "Beau-Catchers." It starts right off, "If you're looking for a beau"...and tells you how at a cocktail party to edge over with a trivia or cigarette and tell him about yourself. Well...straight from the shoulder—if you want a beau, don't look for him. If you're his type, just drag your feet, honey child. He'll come over and make the contact, opening line and all.

Second Encounter...if he doesn't call you up in two or three days, call *him*, prates the article. Great stuff... only...if you haven't made fire right there the first time, skip it. You're not his type. You'll have a date with him in thirty seconds if you are. If he is experienced, he'll ask you for cocktails; he knows almost any girl will go to cocktails—she can fit it in, and it's inexpensive for him. If you think it's going to click, be ready to let the cocktail date carry on—dinner with him, or with you, or anything that turns up. Don't be so tied up that it's an effort for him to break down a barricade of other dates.

Campaign Gear..."Be beautiful, but not too glamorous in your clothes." Look—just be what you were and are in clothes. Later, when you know his preferences, you can purr and coo that *this* one I got because you like it. That's later, though...much, much later.

Tactical Manœuvres...You don't have to do research, as this sweet, traitorous article says. Follow his conversation; pick up the data he pours out authoritatively. Use it later—he'll think you're brilliant. On drinking, naturally watch your limit, but watch his, too!

You don't need any blueprint on how to get along with him. If you have done a good job up to now, you can't do much that's wrong. He'll tell his roommates of a difficult evening you had together, and they'll say "Women are like that"—so just be yourself. He doesn't want a boot-licker. He wants a woman, and he expects a certain amount of trouble, women being what they are, even his.

Final Siege..."Keep his kind of cigarettes and a few buttonhole flowers around the house." Yes, do—if you want to lose him! If you don't—let *him* remember the kind of cigarettes *you* like. Don't give him a flower unless it's in the summer and the moonlight floods your garden and a store dummy could get away with it. If you have to have sentiment, let it be like this: things you have done together that were fun; the use of the word "us." The inclusive "we," done *carefully*, and the quotation "JIM says"...that's really authority.

R. ROELOFS, JUNIOR

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BROOKLYN IS MY NEIGHBORHOOD

(Continued from page 63) of one who has walked the floor with many babies in his day.

"He is very ugly, this little one," he kept saying. "But it is clear that he will be smart. Smart and very ugly."

The food at the party was rich, wholesome Italian fare—*provalone*, cheese, salami, pastries, and more of the red wine. A stream of kinsmen and neighbours kept coming in and out of the house all evening. This family had lived in the same house near the Bay for three generations, and the grandfather had not been out of Brooklyn for years.

Here in Brooklyn there is always the feeling of the sea. On the streets near the water-front, the air has a fresh, coarse smell, and there are many seagulls. One of the most gaudy streets I know stretches between Brooklyn Bridge and the Navy Yard. At three o'clock in the morning, when the rest of the city is silent and dark, you can come suddenly on a little area as vivacious as a country fair. It is Sand Street, the place where sailors spend their evenings when they come here to port. At any hour of the night some excitement is going on in Sand Street. The sunburned sailors swagger up and down the sidewalks with their girls. The bars are crowded, and there are dancing, music, and straight liquor at cheap prices.

SAND STREET CHARACTERS

These Sand Street bars have their own curious traditions also. Some of the women you find there are vivid old dowagers of the street who have such names as The Duchess or Submarine Mary. Every tooth in Submarine Mary's head is made of solid gold—and her smile is rich-looking and satisfied. She and the rest of these old habitués are greatly respected. They have a stable list of sailor pals and are known from Buenos Aires to Zanzibar. They are conscious of their fame and don't bother to dance or flirt like the younger girls, but sit comfortably in the centre of the room with their knitting, keeping a sharp eye on all that goes on. In one bar, there is a little hunchback who struts in proudly every evening, and is petted by every one, given free drinks, and treated as a sort of mascot by the proprietor. There is a saying among sailors that when they die they want to go to Sand Street.

ON FULTON STREET

Cutting through the business and financial centre of Brooklyn is Fulton Street. Here are to be found dozens of junk and antique shops that are exciting to people who like old and fabulous things. I came to be quite at home in these places, as I bought most of my furniture there. If you know what you are about, there are good bargains to be found—old carved sideboards, elegant pier-glasses, beautiful Lazy Susans, and other odd pieces can be bought at half the price you would pay anywhere else. These shops have a musty, poky atmosphere, and the people who own them are an incredible crew.

The woman from whom I got most of my things is called Miss Kate. She is lean, dark, and haggard, and she suffers much from cold. When you go into the junk-shop, you will most likely find her hovering over a little coal stove in the back room. She sleeps every night wrapped in a Persian rug and lying on a green velvet Victorian couch. She has one of the handsomest and dirtiest faces I can remember.

Across the street from Miss Kate, there is a competitor with whom she often quarrels violently over prices—but still she always refers to him as an "adela Menchen," and once when he was to be evicted for failure to pay the rent she put up the cash for him.

"Miss Kate is a good woman," this competitor said to me. "But she dislikes washing herself. So she only bathes once a year, when it is summer. I expect she's just about the dirtiest woman in Brooklyn." His voice as he said this was not at all malicious; rather, there was in it a quality of wondering pride. That is one of the things I love best about Brooklyn. Every one is not expected to be exactly like every one else.

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